

THE ATHENÆUM

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No. 4364.

SATURDAY, JUNE 17, 1911.

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THE ATHENÆUM will be published on WEDNESDAY NEXT, June 21, at 2 o'clock. Advertisements should be at the Office not later than 10 o'clock on TUESDAY Morning.

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Further particulars may be obtained from the undersigned, by whom applications with testimonials, must be received on or before TUESDAY, June 20, 1911.

PERCY E. WATKINS, Registrar, University College, Cardiff, May 30, 1911.

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Nay, silence, and get ready for the Spring,
And meet her with your heart all free from care,
For in the woods wolfsbane is blossoming,
And faintly shows the primrose here and there,
And there is scent of new things in the air,
And by the south wind blown from place to place
Northward the longed-for Spring draws on apace.

The poem which superseded this,

—
Noon—and the north-west sweeps the empty road,
The rainwashed fields from hedge to hedge are bare,
Beneath the leafless elms some hind's abode
Looks small and void, and no smoke meets the air
From its poor heart: one lonely rook doth dare
The gale, and beats above the unseen corn,
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is one of the most effective cameos in our literature; but the earlier poem is worthy to stand near it.

'The Fostering of Aslaug' and 'The Lovers of Gudrun' presented Icelandic stories in a modern setting; the 'Grettis Saga' and 'Volsunga Saga,' translated in 1869 and 1870 before Morris went to Iceland, were a close reproduction of the form of the original as well as its spirit. The translations were made while he was studying the language with Mr. Magnússon, who contributes to the preface some interesting reminiscences of the circumstances in which they came into being. 'Grettir the Strong' has never been popular—more, we believe, on

account of the ill-conditioned youth of the hero than from any difficulty in its language, which has not been found a hindrance in 'The Volsungs.' Mr. Magnússon is prepared to do battle on behalf of a style which in itself needs no defence except from its defenders. We feel sure that some qualification must have been in Morris's mind when he made the statement that 'Teutonic was the poetic element in English, while the Romance element was that of law, practice, and business.' We question after all whether there is a notable difference in the percentage of Teutonic words in fine poetry as compared with that in ordinary speech, though much would depend on the poet selected. As a matter of fact, English at its best is strong in short words, and short words are most often Teutonic. It is in this essentially English use of short words that dignity of style lies, not in the fact that they are Teutonic. 'Shoe-swain,' to take Mr. Magnússon's example, is Teutonic, but it is neither poetical nor dignified. That such compounds should be used in translating a literature which depends for its effects on their employment is a different matter; they are in that case indispensable elements of the work, though they cannot be considered as ornaments.

The Journals of the Icelandic tour will be read with deep interest, though Mr. Mackail had given us a number of extracts of the more striking passages from the Journal of the first tour in 1871, which had been written out at length before the second journey in 1873. Even if these records had never existed, the reader of Morris's later books must have seen how deeply the impressions he had received in Iceland had sunk into his being. But we do not feel that the Iceland he saw was a home of the soul to him: he had already found a truer Iceland in its literature. No man ever loved Nature more than William Morris, but he was English to the backbone, it was the Nature of this country of ours that he loved, whose every acre, every tree and hillock, were bound up with the lives of uncounted generations and spoke of their handiwork. These Journals emphasize the difference between his feelings of happy recognition of any haunt of man, however wild and rugged, and the chill desolation of spirit which fell upon him in the waste. The desert was an experience for which on his first journey he was entirely unprepared, though we can readily understand how "that thin thread of insight and imagination which comes so seldom, and is such a joy when it comes," heightened his pleasure when he came to some storied marvel or holy place of Iceland. In his second journey he sought to renew this experience:

"One gets an impression that for the time he had shaken off his human sympathies... that he had withdrawn into a frame of mind in which he saw the wilderness in its real loneliness, awful, unlovable, and remote from human life—the elemental horrors had seized upon him."

One compensation in the midst of his oppression, to which his organization made him peculiarly subject, and by which his last work was deeply affected, was the delight in the glorious feast of colour which evening after evening was spread out before him, reproduced for us as only a painter could see or describe it.

Memoirs and Memories. By Mrs. C. W. Earle. (Smith, Elder & Co.)

MRS. EARLE, who is well known as the author of some pleasant books on gardening, here offers to us the history of her family extending over one hundred years. The early chapters are largely genealogical, and are of more interest to the family than to the mere outsider. To say the truth, it is hard for the reader to disentangle the numerous relationships set down, and to remember them if he succeeds in detaching them. However, Mrs. Earle's Preface acquaints us with the fact that she has collected these letters and written these memoirs for the edification of her grandchildren, which is as it should be. The author quotes Renan at the head of her opening chapter: "L'oubli et le silence sont la punition qu'on inflige à ce qu'on a trouvé laid ou commun dans la promenade à travers la vie." It would be practicable to contest this view, but for Mrs. Earle's purpose at any rate it is a good enough guide.

A great deal of her book is occupied with the records and correspondence of her parents and grandparents. She was fortunate in being born into a wide circle of leisured gentlefolk, and had many connexions of distinction, as, for example, her brother-in-law the late Lord Lytton, Sir George Cornewall Lewis, and Lord Normanby. The volume contains family letters from these and others which have a certain public interest as side-lights on well-known characters. The Villiers letter-box must have been carefully guarded. Here and there we find an interesting item. Mrs. Earle asked Charles Villiers and Monckton Milnes as to the "truth about Mrs. Norton," the reputed heroine of 'Diana of the Crossways': "Uncle Charles said it [the sale of the secret] was absolutely true, that he was in the Cabinet at the time and knew it; and Monckton Milnes denied it vehemently as a wicked lie." Of these two witnesses, at least, it would seem as if the former were in a better position to judge. Mrs. Earle's frankness is infectious, and so one may deprecate her allusion to her mother's "third great love." This frankness, which has its engaging qualities, is perhaps excessive, particularly when she comes to her own engagement and marriage. We are informed that she was not allowed to marry the man she loved, and married her husband by what was tantamount to a misunderstanding. Perhaps it is possible to look back on these things with different and indifferent eyes at

seventy-five. Lady Clarendon, we read, "always said she thought an unhappy marriage was better than none for a woman," with which pronouncement the author expresses her agreement. We seem to have travelled a very long way since Early Victorian days.

It is interesting to read that Mrs. Earle's Whig relations considered "that the death of the Prince Consort was a solution of the difficulty which had arisen between the Court and the Government, which might have led to a serious crisis." Mrs. Earle elsewhere expresses her fealty to extreme Liberal views throughout her life. We like the bon mot attributed to Napoleon III., though it is not, we think, new:—

"'Papa,' said the Prince Imperial to the Emperor, 'what is the difference between accident and misfortune?' 'I will tell you, *mon enfant*,' said the Emperor. 'If the Prince Napoleon were to fall into the river, it would be an accident; but if any one were to pull him out, that would be a misfortune.'"

Mrs. Earle's liberality of views extended to friendliness with George Eliot and Lewes, though, it appears, Lord Lytton got into a scrape with his chief for taking the couple to the Embassy box at the opera in Vienna:—

"Talking to me afterwards, he said, 'My dear, what could be the harm? They were both so ugly.'"

Mrs. Earle acknowledges her indebtedness for instruction in art to the late Harry Quilter, which is rather a bold thing to advertise. The volume concludes with the death of the author's mother and of her husband, and will be entertaining to readers anxious to estimate and reconstruct the social conditions of a past day.

Ancient Italy: Historical and Geographical Investigations in Central Italy, Magna Græcia, Sicily, and Sardinia. By Ettore Pais. Translated from the Italian by C. Densmore Curtis. (University of Chicago.)

We have before us, from the pen of that veteran scholar Prof. Pais, whose original and independent views on Italian history are well known, a collection of scattered essays, on all manner of Italic problems, which it is difficult to review in the space we can spare; for each of them shows a wealth of learning hardly equalled in our day—of learning in all that the classical authors, and scholiasts and commentators, have left us in Greek and Latin, on the early occupants of the famous peninsula. Prof. Pais refers constantly to his history of Rome, a work little known in this country, and well worth producing in an English garb; for all that he says here in illustration or amplification of it shows that he is bound by no modern authority; he follows no master, but thinks the matter out for himself. He is also far removed from journalistic tendencies such as impair the

value of his brilliant fellow-countryman's work on the Roman Empire. Prof. Pais thinks of nothing but getting at the truth, and, if his conclusions are often doubtful, there is no one more ready to confess it than he.

We do not think his essay on the date and composition of Strabo's 'Geography' is very pertinent to the rest of the work. He is most ingenious on the curious gap which appears between the composition of almost all the books of Strabo, and the allusions to events in the reign of Tiberius, which have misled earlier critics into a misdating of the geographer's real age—that is, the date of his *floruit*. The Professor's solution is that the work was written and finished for an Asiatic princess, Pythodoris, Queen of Pontus, just as Nicolaus was the historiographer of Herod the Great, but that it was retouched here and there in Strabo's extreme old age, and so "brought up to date" in the reign of Tiberius. The theory is attractive, but not very important. We should prefer to have the Professor's view on the question whether Strabo, in all his travels from Rome to Asia Minor, ever visited Athens. In our opinion he did not, for (contrary to his usual habit of asserting *autopsy*) he only quotes panegyrics of the city at second-hand. But it does seem strange that an author such as he, passing through Greece at the isthmus of Corinth and treating of Athens in his survey, should never have turned aside so small a distance for so great an object. The riddle is perhaps solved by Prof. Pais's notion that Strabo's wanderings were "not those of a person travelling on his own account and for scientific purposes, but rather of a man who seized every favourable occasion that circumstances and the pleasure of others gave him the opportunity of knowing." Perhaps he was only able to travel at other people's expense, and therefore, on the voyages which they undertook, had no permission to leave his company.

We turn from this digression to the main teaching of the book—the attempt to analyze the influence of the various races that occupied Italy in early times. On the Etruscan, indeed, the author hardly spends a page, but on Iapygians, Ausonians, Sabellians, Campanians, &c., he has many curious things to tell us. The general outcome is that either there was a very curious mixture of many races there, or the several settlements of one or two Italic primitive populations were called by divers names. What difference there was between Oscans and Sabellians, Iapygians and Bruttians, we have not yet discovered, and probably we never shall. Ligurians, Etruscans, Latins, and the southern barbarians seem distinct, and that is all.

What pleases us far more is the treatment of the question how far early Roman history and culture were moulded by Sikeliot and Italiot influences, either directly, or through the intervening native tribes; for these terms, as is well known,

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are confined to the Greek settlers in the "two Sicilies." Here Prof. Pais is at his best, and supplies most interesting information, from ritual, from legends, and from economics, about the early and potent effects of this Greek culture upon the whole frame of Roman life.

He rates the influence of Syracuse very high, and thinks that, both directly and through her stations on the coast (such as Ischia), Syracusan wares became quite familiar among the Romans. The emendation by which he makes the people of Ischia prosperous not through gold-mines, but through potteries (*χρυσεῖαν* for *χρυσεῖαν*), seems to us convincing. But it would have been still more interesting if he had told us whether this Ischian pottery was a close imitation of Attic or Syracusan, for much of the so-called Attic pottery found in Etruscan tombs might prove Sikelian after all. He provides no analysis of the clay on the island. So much, however, does he attribute to early Greek influence on the laws and the military organization of Rome that we feel there is hardly any room left for the Etruscan models, which were thought so important by earlier historians of Rome. We wish that in one of his miscellaneous essays he had discussed the splendid archaic Greek chariot, found somewhere near Palestrina, which now adorns the Central Museum in New York; for that is an amazing instance of early Greek work found in the very heart of Latium.

Prof. Pais goes even further, and thinks that early Latin writers on the period before the Gauls captured Rome, and the archives were destroyed, actually copied passages from the life of Syracuse or Gela, and passed them off as genuine Roman annals. We think this a most hazardous path to tread, even though some encouragement for it is provided in the speculations of Mommsen. It is not at all good reasoning to say that, because there are many similar circumstances in two narratives, and even some similarity in names, therefore we have nothing before us but a duplicate account of a single transaction. Suppose, for example, that there were two secessions of the Roman plebs, is it not natural that the second should show features similar to the first, and that even the names of the principal actors might be inherited by the mutinous grandsons of mutinous grandfathers? Why not? We may further urge that the Syracusan events from which Prof. Pais thinks the Roman historians took their sham narrative differ in important features from the so-called copy; neither do the legends nor the names show any sufficient agreement. In this matter we therefore tax the author with having given way to the bad example of the most artificial German theorists. Here is his statement:—

"The first secession of the Roman plebs in 494-3 B.C. resembles in its essential features the secession of the Geomori of Syracuse in 487, with this difference, how-

ever, that at Syracuse it was the patricians, and at Rome the plebs, that abandoned the city."

But at Gela the plebs seceded, though the other features are unlike. What are we to make of such an argument?

The translator's work is by no means above criticism. "Livy, Ennius, and Pacuvius" is a curious way to disguise Livius Andronicus. There is a wrong date on p. 316 (466 for 446). The words "locate" and "location" are used with distressing frequency. But we will not trouble the reader with such trifles, and conclude by repeating the expression of our respect for Prof. Pais's scholarship.

Lollardy and the Reformation in England: an Historical Survey. By James Gairdner. Vol. III. (Macmillan & Co.)

In an Introduction of singular modesty, Dr. Gairdner apologizes for various errors (mostly of a trifling character) in his first two volumes on 'Lollardy and the Reformation.' He goes so far as to supply two or three pages to take the place of certain leaves which he desires to cancel.

On one point we are sure he need not have troubled to make detailed corrections, namely, in his summary of what took place on the suppression of the monasteries and their general character; for it is recognized that Dr. Gairdner has long ago established a reputation for fair and unbiased dealing with the difficult problems of those days. Moreover, no other scholar has such a complete mastery at first hand of all the documents concerning those proceedings.

In continuing his subject in this third volume the author at once acknowledges that historians are right in seldom speaking of "Lollardy" after the days of Henry VIII. Another name, "the New Learning," had been invented for what was essentially an old thing:—

"Old Lollardy, in short, having helped Henry VIII. to put down the Pope, and having been unmuzzled for that very purpose, could not but get its own way in some things with the King's powerful protection. But it must not be called Lollardy or heresy any longer; it was a New Learning, different from that of the schools, for which the King and Cranmer bespoke a fair hearing. Under Edward VI., therefore, and also under Elizabeth, we have to see how this new learning comported itself, having authority so much in its favour."

The chapters of this volume are divided into two sections, to which the well-chosen titles of 'Juvenile Supremacy' and 'Lollardy and Power' are respectively applied. The death of Henry VIII. brought about a momentous crisis in the history of England both in Church and State. Many expected, and not a few desired, the restoration of the old papal sovereignty over the Church of England, when they saw the ecclesiastical supremacy transferred from a man of

powerful intellectual attainments and headstrong will to a sickly boy of little more than nine years of age, whose religious education had been precociously forced. Everything turned, in the eyes of sensible folk, not upon what this child would do, but upon what power would effectually surround the child-sovereign. Amongst the nobility, the Seymours were the nearest to the throne in blood-relationship. The only other great families who could claim relationship to the dead King were the Howards and the Parrs. Neither of them, however, was related in blood to his son Edward, and in both cases their relationship to King Henry had been singularly unfortunate. It therefore came about that political power naturally fell to the Seymours, and chiefly to Edward, Earl of Hertford, the elder of the young King's uncles. The Earl of Hertford and Lord Lisle had become prominent figures at Court about the time when Katharine Parr was promoting heresy whenever it was safe. These two lords did not hesitate to avow their hatred of bishops, and they were in the habit of using abusive language towards leading Catholics such as Bishop Gardiner and Chancellor Wriothesley. Hertford's claims to become Protector or Regent were naturally very strong, and by the exercise of considerable astuteness and cunning, in his dealing with Paget, the late King's secretary, he made his position at the outset almost impregnable. They contrived to keep the old King's death secret for three days, whilst the Earl repaired to the young Edward at Hertford and brought him up to London. Parliament was told of the death on January 31st, and during the day, the accession of Edward was proclaimed. On the morrow Henry VIII.'s remarkable will was read, and the sixteen executors made oath to the faithful observance of its provisions. By this will, made just four weeks before his death, Henry besought the prayers of the Blessed Virgin and the whole company of the saints, and made elaborate provision for continuous masses for his soul. As to the succession to the throne, he provided that it was first to go to his son Edward, and, in default of issue, in the next place to his daughter Mary, and subsequently to his daughter Elizabeth. The executors, with Archbishop Cranmer at their head, were to manage both the private affairs of young Edward and the public affairs of the realm until he had completed his eighteenth year.

Edward Seymour, through cajolery and bribes, soon succeeded in gaining almost complete control over his fifteen brother-executors. They permitted him to create himself Duke of Somerset, and to be styled "Protector of the Realm and of the King's person." No sooner had Somerset seized the reins of power than he deliberately abandoned the middle course of Anglo-Catholic policy which Henry had adopted, and threw himself completely into the hands of the Protestants. Dr. Gardiner shows considerable ability and a full mastery over a great variety of somewhat conflicting evidence in tracing the progress

of innovation, and the success which for the most part followed the suppression of the serious revolts against the definite upholding of the New Learning, and almost all outward forms of Catholicity. The relations between England and the Council of Trent are also set forth in an admirably clear style.

Under the general heading of 'Lollards and Power,' the characters and acts of Warwick, Gardiner, and Cranmer are patiently discussed, with the result that Bishop Gardiner appears in a very different light from that in which he has been depicted by historians who have relied upon the descriptions of his bitterest enemies. The other chapters deal with 'The Episcopal Revolution and Bishop Hooper,' 'The Destroying of the "Altars of Baal,"' and 'The Great Conspiracy.' Under the last of these titles close examination is made of the elaborate *Reformatio* scheme of 1553.

It will, we believe, be readily admitted by all fair-minded persons that a considerable debt of gratitude is due to Dr. Gairdner for dealing so faithfully and conscientiously with the remarkable religious phases of the reign of the boy-king.

La Vie de Tolstoi. Par Romain Rolland. (Hachette & Cie.)

Two great literary names have just signed appreciations of Tolstoy. Romain Rolland has published a volume on him as one of his series of "Vies des Hommes Illustres," and Mr. G. B. Shaw has written in *The Fabian News* an article on the Russian writer, founded on Mr. Aylmer Maude's 'Life of Tolstoy.' Mr. Shaw's misunderstanding of Tolstoy stands in the greatest contrast to the illuminating insight of Rolland. Mr. Shaw seems to have judged Tolstoy by the standards of suburban villadom, and his article might be called 'Tolstoy as a Failure.' Mr. Shaw apparently sees nothing but Tolstoy's inconsistencies, and the inconvenience caused to his wife and children by his spiritual development. All the drama of a great soul wrestling with itself, fighting its way step by step towards the light, stumbling, falling, but ever rising again to make another effort—all this Mr. Shaw has passed by, as though his eyes and ears were spiritually defective, and it is to the French writer that we must turn for understanding and explanation. Romain Rolland has in his former works given proof of his power to throw himself into the personalities he describes and to portray their inner life, but in dealing with Tolstoy he surpasses himself.

His literary criticism of Tolstoy as a novelist is well worthy of study. He is far from reproaching Tolstoy for the mass of detail which is so often criticized by European writers, but which gives the fullness and freshness of life to his work, and deepens the general impression:—

"To feel the power of 'War and Peace' you must realize its latent unity...must

rise to a certain height and get a view of the wide horizon, of the belts of forests and fields. Then you will see the Homeric nature of the work, the calm of eternal laws."

But it is not in literary criticism that the main value of the book lies, nor does the author divide Tolstoy the novelist from Tolstoy the moralist. Indeed, he condemns the habit critics have of speaking of two Tolstoys, "celui d'avant la crise, celui d'après la crise; l'un est le bon, l'autre ne l'est point." He goes on to say: "Pour nous, il n'y en avait qu'un, nous l'aimions tout entier, car nous sentions d'instinct que dans de telles Ames tous se tient, tout est lié."

Indeed, Tolstoy is remarkably one in his life and work. The germs that ripened gradually can be traced back to his infancy; in every book there are proofs of his chief characteristics—his capacity for freeing himself from modern influence and tradition; his combination of intense realism with the highest idealism; his feeling of brotherhood with all with whom he came into contact; and his optimistic faith in the inherent goodness of mankind.

It is with a delicate and restrained hand that Romain Rolland touches on the great struggle of Tolstoy's inner self and the difficulties of his family life that ensued.

Tolstoy was seeking for his God, and knew that the path was a lonely one: "You say it is easier to go together. How? To plough, to mow—yes. But one can only approach God alone." So he writes in a letter of 1901. He had not only to fight his way along in solitude; he had to suffer from the lack of comprehension and reproaches of his family, his friends, his critics, and it is in answer to these that he wrote one of his most beautiful letters:—

"I am dying of shame, I am worthy of contempt. Still, compare the life I led formerly with the one I lead to-day. You will see I am trying to live according to God's law. I have not done the thousandth part of what I should have done, and I am ashamed. But I have failed, not because I would not, but because I could not. Blame me; do not blame the path I follow. If I know the road that leads me home, and if I stumble along it as though I were drunk, does that show the road to be the wrong one? Either show me another road, or help me along this one, as I am ready to help you. But do not push me away, do not rejoice in my distress, do not cry out ecstatically: 'See! he says he is going home, and he falls into the ditch.' Do not rejoice, but help me, uphold me!...Help me! My heart is breaking with despair that we are all straying; and when I try to walk, at every stumble you point at me, you cry: 'See! he falls into the ditch with us!'"

Tolstoy devoted all his unrivalled powers to fighting the falsehoods and misconceptions of modern society, attacking all hypocrisies—of religion and State, of science and art, of Liberalism, Socialism, popular instruction, and charity. But the last thirty years of his life were spent in a harder fight than that against social

evil—that between the two greatest forces of his soul, Truth and Love. Truth was the queen of his art; he writes himself: "The heroine of all my writings, whom I love with all the strength of my soul—who always has been, is, and will be beautiful—is Truth."

But "the horrible truth" had not sufficed—Love had "supplanted it." It was "the natural state of his mind." Love is the "basis of energy, the reason for life"; love is the very essence of Tolstoy, matured by life.

It is this penetration of truth by love that is the most valuable side of Tolstoy in the eyes of his biographer. But it is difficult to maintain the union of the two great forces.

"Who," asks Rolland, "will say how much Tolstoy suffered from the continual discord during his last years between his pitiless eyes, which saw the horrors of reality, and his impassioned heart, which continued to expect and to affirm love?"

For those proud intellectuals who have found the solution of all the great enigmas of life Tolstoy is but a weak sentimental, and cannot serve as an example. "But," says Romain Rolland in concluding his admirable study,

"Tolstoy does not belong to a conceited élite, he belongs to no church. He is the highest type of free Christian who aspires all his life to an ideal which is always moving higher. Tolstoy does not speak to the aristocracy of thought, he speaks to ordinary men—*hominibus bona voluntatis*. He is our conscience; he expresses what we mediocre minds think, and what we are afraid to find in ourselves. And he is not a master full of pride, one of those haughty geniuses who are enthroned in their art and their intelligence above mankind. He is known by [what he liked to call himself in his letters] that sweetest and most beautiful name, 'our brother.'"

NEW NOVELS.

The School of Love. By Priscilla Craven. (Werner Laurie.)

The author of this story is no suffragist: indeed, her opinion of women seems almost worse than her views concerning men, whom she judges from too low a moral standpoint.

Most of her characters are smart conversationalists, but her fund of sparkling dialogue cannot always supply the resulting demand upon it. Commonplace, therefore, rubs shoulders with brightness, and certain flashes of wit, as well as the parades of Scripture, which come from a famous but pietistical hostess, are in questionable taste.

The American heroine whose dollars are to renovate the ancestral home of Sir Burford Rees, is the daintiest "littlest creature," as he calls her. When she marries him she is not entirely ignorant of his past; but his citation an hour or so after the wedding as co-respondent in a divorce case is too much even for her philosophical upbringing. The incidents which follow must be left to readers.

The Pieces of Silver. By Nora Vynne. (A. Melrose.)

THIS clever and sanely conceived feminist novel would have been better from the point of view of literary art, and also of interest, had the author not fallen into the pit-fall of controversy. Her handling, although conscientious, is a little heavy, and much of the matter is better suited for a political tractate than the pages of a story. The heroine, who is a hard-working journalist and politician, is pleasantly drawn, and no reader will grudge her the eventual success and happiness she finds after the humiliation inflicted on her by a mercenary lover. Certain of the incidents are somewhat unconvincing, while there are *longueurs* that seem hardly necessary; moreover, the narrative suffers slightly from disjointedness, together with a too ponderous prolixity. Apart from these defects it is an interesting book, sincerely and seriously written.

The Pawns of Fate. By M. A. Ross. (Harper & Brothers.)

THIS novel is mainly concerned with matrimonial alarms and excursions, mostly infelicitous, albeit with happy endings. There is, moreover, a glimpse of the half-world, with a dash of philanthropy to vary the programme. The characterization is negligible, but the plot shows some ingenuity, while the writing is crisp and easy, and gods descend from machines with opportune and commendable alacrity. On the whole, it may be recommended as a readable book for an idle hour.

A Woman of Small Account. By Mary E. Martens. (Walter Scott Publishing Company.)

AS a picture of life in a Boer farmhouse in Natal this novel is decidedly interesting; but it loosens its hold on the reader when it deals with the heroine's crusade against the immorality caused by the attraction of the African native girl for the white man. The heroine is the wife of an English lawyer, and is introduced to us as the ruling female in the household of a despotic Boer widower, who takes for his third wife a Boer servant whom she dislikes, and who dislikes her. The novel contains an effective example of the bitter bit in the person of a lady-killer whose written dismissal of one of his victims is employed against him. The Boer characters are cleverly sketched and differentiated.

Zarya. By Dixon Scott. (John Long.)

THE author's description of ingenious cruelty is likely to haunt the mind of the "gentle reader" in this romance of the Caucasus; but his manipulation of local colour is so masterly, and

his power of suggesting the joys of art and love so considerable, that it would be unfair to class him among the purveyors of horror. His English hero is a clerk and a player on the piccolo, who falls in love with his Italian employer's daughter in a Caucasian town of which the Governors are, successively, an infamous rascal and a man of honour and courage. Part of the action concerns the antagonism between a band of worthy outlaws—capable of loyalty to a just government—and a band of expropriators whose abominable offences might have remained unpunished if their accomplice (the evil Governor) had not been killed in ambush. Verse and anecdote ornament the story, of which the heroic passages show that the author is on the side of St. Michael.

The Phantom of the Opera. By Gaston Leroux. Translated by A. T. de Mattos. (Mills & Boon.)

M. LEROUX is one of the most ingenious and spirited of mystery-makers, and his 'Secret of the Yellow Room' deserved its great success. His present effort, though excellently translated, does not please us so well. The style of the book is neat, and there are some ingenious surprises, but the whole story of the ghostly man who lives beneath the Paris Opera-House and bullies its managers into recognizing his right to a box seems to us rather laboured, while the details of his later nefarious doings are piled up to a mechanical plethora which does not convince us. We prefer M. Leroux when he makes wonders out of more ordinary surroundings.

AFRICA AND AUSTRALIA.

An Englishwoman's Twenty-Five Years in Tropical Africa: being the Biography of Gwen Elen Lewis, Missionary to the Cameroons and the Congo. By George Hawker. (Hodder & Stoughton.)—Twenty-five years ago the region which has acquired notoriety as the Congo State was almost an unknown country, associated chiefly with the adventurous explorations of Stanley, and (within a narrower circle) with the heavy death-roll of the Baptist and Livingstone Inland Missions. The former of these bodies has been long and honourably connected with West Africa, the work of Saker and Merrick in the Cameroons dating back to 1844. Mrs. Lewis, the subject of the Memoir before us, began her African career at the latter place, though she had previously looked forward to work on the Congo—had, indeed, been betrothed to one of the pioneers in that mission, John Hartland, who died in 1883, on the voyage home. The deaths which followed one another with such appalling swiftness in those early years must have been due chiefly to inexperience; a better understanding of the country and its conditions has certainly brought about an improvement in this respect. Mrs. Lewis, thanks to a splendid constitution and admirable common sense, worked on untiringly till 1909, and her husband still

survives; while Bentley and Grenfell died, one in 1905, and the other in 1906.

The biography, and the letters and diaries embodied in it, set before us a quiet, steadfast character, achieving success by conscientious care for details, not conspicuous, perhaps, for the more superficially attractive qualities, but one of those fixed stars of daily life round which its affairs naturally revolve in ordered progress. It may be thought that, to produce the effect which she undoubtedly did on the people among whom she worked so many years, Mrs. Lewis must have had more sympathetic charm than the author has succeeded in conveying in cold print. This may well be; but it must not be forgotten that the African, undemonstrative, as a rule, himself (contrary to the common opinion), does not look for, perhaps does not respect, a high degree of emotional excitability in his friends. The qualities he does value beyond all others are justice and dependableness, and the man or woman of whom he can always be sure—as was the case with Mrs. Lewis—can usually be sure of him.

Her influence with the women of São Salvador, in the twelve years during which she was attached to that station, proves this no less than the uphill work at Kibokolo, or the fruition of long-cherished hopes and patient labours (enjoyed, alas! for too short a time!) in the Kimpese Institute.

Apparently (and though she may have modified her views in later life, we have no indication to that effect), Mrs. Lewis shared the old-fashioned standpoint from which all "heathen" customs and institutions are necessarily evil and degrading. She writes from São Salvador in 1894:—

"...When we look around and see just our two selves and our fellow-missionary, with *every other influence*, in the place and about it for hundreds of miles, telling against truth and righteousness."

In 1903, at Kibokolo:—

"The old chief of this district came the other day, or rather sent to say that he was outside the station and wanted Tom [Mr. Lewis] to go to him, as he had 'eaten nkisi'.... Tom sent word that if he wanted him he must come in, as he had nothing to do with his nkisi palavers. So he and the other men came just inside, to where our new house is, and had a long talk; but there is no doing anything with these people. They wanted us to guarantee that no Makele man should come any nearer than Nkila nkosi's town."

They may have thought that a stranger, capable of setting aside, in such a high-handed way, the solemn obligations of *nkisi*, would be equal to any other demands made upon him. In any case, their coming in so readily is somewhat surprising, and perhaps, though it would be rash to dogmatize, justifies the stranger's attitude.

Mrs. Lewis does not seem to have seen any difference between lawlessness and violence, such as the natives themselves would recognize to be wrong (as in the case of the man referred to on p. 141), and such things as funeral rites (p. 166) or the Nkimba custom, which, however, objectionable to our ideas, have their roots in the past and a sociological reason for their existence. It is not merely a misplaced zeal for science that would deprecate rash iconoclasm in this direction.

Against this, however, we must set the passage on p. 112, where the question of polygamy (*i.e.*, of the baptism of women who are "plural wives") is wisely and temperately dealt with, and the practice of the Mission in this respect approved.

A minor matter, in comparison with the serious subjects above referred to, is the

curious fact that Mrs. Lewis appears to have been insensible to that glamour of Africa which casts its spell even over many incapable of giving it articulate expression. The ruins of the São Salvador Cathedral are "the only pretty thing in the place." Kongo is

"a very ugly language, I think, in sound and appearance. But Holman Bentley thinks it lovely.... When he was here, I was wicked enough to remark that I thought it very unmusical, whereupon he replied, in severe tones, 'It has all the elements of a beautiful language.'

This judgment—not Bentley's—on a Bantu tongue is passing strange. But the remark is not made in disparagement. It only illustrates the self-sacrifice, the plain devotion to duty, of a woman who neither had nor needed any illusions to help her along the pathway of life

My Journey from Rhodesia to Egypt, including an Ascent of Ruwenzori and a Short Account of the Route from Cape Town to Broken Hill, and Lado to Alexandria. By Theo. Kassner. (Hutchinson & Co.)—The object of Mr. Kassner's journey through Africa was twofold—"to ascertain what parts of the interior are suitable for white settlement, and calculated by climate and natural resources to furnish a livelihood for the pioneer," and "to collect specimens of geological, botanical, and zoological interest." With regard to the first point, he seems to have been fairly well satisfied with the possibilities of the Congo State, in a large part of which territory the land is much better suited for white settlement than is the land of South Africa." A chapter is devoted to the administrative methods of that State, which are also discussed on pp. 37-42. But in rebutting the charges made against it, he makes no allusion to the two fundamental evils complained of—the system of concessions and the method of payment by results; his position being that individual delinquencies "were isolated acts of men elevated to an authority which they abused, and were in no sense a feature of administrative policy" (p. 266). Elsewhere (p. 38) he seems categorically to deny even these individual cases of cruelty, on the ground that the officials, all of whom are Europeans, "and most of them are gentlemen," would be incapable of such things—yet, a page or two later, he guards himself by saying that his "vindication...must not be taken on too wide an interpretation." The last chapter deals with the familiar theme of the idle native who cannot be "allowed to vegetate on a land whose resources he does nothing to exploit"—the author apparently forgetting that he has described the Wanyarwanda as "energetic agriculturists," and accorded similar praise to at least two other tribes.

Some little-known areas were traversed—e.g., the Kundelungu Mountains, near Lake Mweru, and the country west of Tanganyika; but Mr. Kassner has little that is illuminating to the expert. His ethnology is somewhat vague, and he has an irritating habit of giving names both a Bantu and an English plural, as "the Balundus" (= Warundi?).

The book reads like a translation from the German, though there is no hint that such is the case. If it is an original effort in an acquired language, it must be owned that the result is highly creditable to the author; yet it seems odd that being, as we gather, something of a geological and mineralogical expert, he should persistently call the Rift Valley the "African Graben," and be unable to find an equivalent (p. 186) for "Schwefelwasserstoff." Some of the numerous photo-

graphs are artistic, others gruesome enough, though on too small a scale to produce their full effect. Finally, we owe Mr. Kassner a word of thanks for his moderation in the matter of big game: "I shot only for the pot, and to save and protect human life. The reader who looks for sporting adventures in the pages that follow will be disappointed."

Sunny Australia: Impressions of the Country and People. By Archibald Marshall. (Hodder & Stoughton.)—From the student's standpoint, or that of the serious searcher after knowledge regarding the island continent with which it deals, this book is curiously unsatisfying and ineffective. The reviewer, who has spent a good many years in different parts of Australia, read these pages perseveringly, in quest always of an illuminating phrase or thought which should really convey some definite picture or idea of Australia, or of some aspect of its life and development. The quest was vain; but many readers may thoroughly enjoy the volume. From first to last it consists of gossip. It is curiously personal; and some travel books possessing that quality have been delightful. A touch of genius or the influence of an exceptionally lovable personality has made them so.

"He does not profess to have a thorough knowledge of Australian agriculture, and contents himself with transferring to the printed page what he saw through the eye of a trained journalist,"

says Sir George Reid in the few kindly lines introducing the book. The author calls the first half of his work 'Recollections,' and the second half 'Impressions.' The 'Impressions,' we gather, were published in *The Daily Mail*, for which journal Mr. Marshall visited Australia in 1909 "to write about what he saw there." They are republished "in the form in which they were written." To be frank, the reviewer finds himself incapable of awarding praise to them in this form. The 'Recollections,' mainly of the generous hospitality everywhere extended to their writer make agreeable reading for those who like this sort of personal gossip. Sir George Reid may be correct in his surmise that the book has qualities which will make it "a success both at home and abroad." We hope it may prove so, since anything which helps to stimulate and strengthen the interest of English people in the lands and lives of their kindred oversea is something to the good.

CORONATION LITERATURE.

The Great Solemnity of the Coronation of a King and Queen, according to the Use of the Church of England. By Douglas Maclean. (Allen & Co.)—The reissue of Canon Maclean's Coronation manual has given the learned author an opportunity of making several important alterations and improvements. Those who used the former edition in 1902 realized that the book was by far the clearest and most scholarly of the smaller treatises on the subject, but the poverty of the Index was a great drawback. That defect has now been adequately remedied. Among the new features are the Coronation Order of George V. and an account of the "hallowing to King" of Edward VII. There is also an excellent system of reference numbers in heavy type, connecting the various stages of the service with the historical and critical notes. These are admirable in their condensation of the most important facts.

The binding of this cheaper edition is neither so interesting nor so beautiful as that of its predecessor (described by Mr. Davenport), and one regrets to learn that part of the first edition was destroyed by fire. The accident has, however, been contributory to the remodelling of a valuable book. It is somewhat curious that a work of purely antiquarian and ecclesiastical interest should here and there come perilously near the tone of a High Church tract. It may thus, as the Bishop of Salisbury says in his Introduction, "serve a double purpose." We suspect a misprint in *leis* and *leys* for *lois* and *loys* in the transcript of the Plantagenet Oath, but the intention may be to reproduce a clerical error as it stands in the original.

The Coronation Book: or, The Hallowing of the Sovereigns of England. By the Rev. Jocelyn Perkins. (Pitman.)—The new edition of Canon Perkins's popular account of English coronations contains the text of 1902, unaltered, together with fresh material relating to the coronation of Edward VII. Regarding the earlier part of the volume there is not much to be said at this date. It contains little that is not familiar to those who have been called upon, by the exigencies of special study, or the interests of the moment, to master the authorities, chiefly the scholarly works of Mr. Wickham Legg, the minute and curious, if archaic 'Glory of Regality' by Taylor, and the copious farrago of Jones, although, of course, the author has consulted many others. But Canon Perkins appeals to the general reader, who will find given in a pleasantly selective and readable fashion all that he may desire to know. The coronation ritual is in itself of more than ordinary interest, and some understanding of its complex history and significance is a thing by no means to be despised at the present time. Without it, many of the none too accurate descriptions, allusions, and comments, now flooding the press, are puzzling, if not unintelligible. It might, however, have been advisable to make a few slight alterations in the existing text, as for example, in the chapter on the Regalia, in view of the recent resetting of Crown and Sceptre with portions of the Cullinan diamond. Under the heading of the Vestments, too, one would have preferred a little more clearness and order, so that the uninformed reader might understand precisely the three major changes: scarlet Parliament Robe worn on entering, Imperial Mantle of cloth of gold for the supreme moment, and purple royal robe for the Recess.

The new matter is chiefly valuable as the account of an eye-witness, and that eye-witness the Sacrist of Westminster himself. It is to such documents that the student of former coronations turns with most confidence in after years, and Canon Perkins's picturesque description of the Sacring of Edward VII. may in time to come take its place with Walpole's notes on the Coronation of George III., and Sir Walter Scott's on that of George IV. The writer emphasizes the manifestation of loyalty to the crown as that consummation devoutly wished for in Sydney Smith's sermon on the birth of Victoria. He keeps in view, too, the development of the Imperial ideal. There are six Appendices, of which that on the Banquet of George IV. is not unfamiliar. The most interesting is the note of arrangements for the music at Queen Victoria's coronation.

Mrs. Temple Perkins contributes to the illustrations, which are numerous. Her best drawing is the little vignette of the

entrance to the Jerusalem Chamber, a study that escapes, better than the others, the betraying marks of the amateur.

The Coronation Record Number of *The Illustrated London News*, edited by Mr. Bruce S. Ingram, is well worthy of the traditions of the paper. There are twenty-four coloured plates, while the letterpress is of historical interest, and opens with an illumination from the 'Liber Regalis,' the Coronation Order of Richard II. A description and illustrations are given of the Coronation medals from Edward VI. to Edward VII., also of the golden eagle, the orb, and the bracelets. Among the portraits which appear round each page of letterpress are those of men associated with the government of Britain beyond the seas.

The Special Coronation Number of *The Sphere* is brightly and lavishly illustrated, and strong in its historical detail. The record of 'King George's Predecessors' includes effective reproductions of several notable pictures, while the details of next week's ceremony are well presented. We are pleased to see some pages by experts concerning the vigorous Britain beyond the British Isles.

The Sketch Coronation Souvenir Number is also full of coloured plates. The letterpress, as in *The Illustrated London News* and *The Sphere*, has its special features, and the article entitled 'The Lighter Side of a Great Solemnity' gives an illustrated account of a tight-rope performance during the progress of Edward VI. An illustration is also supplied of the last platform procession, that of George IV. Under Coronation Music a page is devoted to portraits of composers represented in the Abbey service.

The Coronation Number of *Punch* appears with the well-known cover in colours with a green-and-gold border. The general effect of this seems to us somewhat crude. The editor combines dignity and humour in his usual polished style in his introductory verses 'To the King.' The best of the other bards is "Dum-Dum" on 'The Coronation Chair.' Eminent Georges are neatly hit off as well as other notabilities, and comments on journalism are prominent, as usual.

The *Ladies' Field* Coronation Number is certainly well up to the average of others received, and possesses a distinctive feature in the reproduction of a number of National Anthems.

OUR LIBRARY TABLE.

Biographia Epistolaris: being the Biographical Supplement of Coleridge's Biographia Literaria. With Additional Letters, &c. Edited by A. Turnbull. 2 vols. (Bell & Sons.)—A collection of all Coleridge's copyright-expired correspondence would form a useful appendage to the invaluable 'Letters' of 1895, while even a selection, if thoroughly representative, could not fail to be interesting; but these volumes are neither one nor the other. The editor reprints the desultory 'Biographical Supplement' of 1847 ('Biogr. Lit.', 2nd ed., vol. ii.), and into this narrative he dovetails in order of date a good many, but (with all due respect) by no means "all the non-copyright letters available from other sources" (Pref., p. vi). Cottle and Allsop are evi-

cated, Davy's 'Fragmentary Remains' rifled, a batch of nine letters to Godwin taken from *Macmillan's*, and a few others addressed to Southey, or printed in his 'Life of Dr. Andrew Bell,' added, by Mr. Turnbull. But no attempt is made to relieve this familiar and sometimes ponderous material by inserting the fugitive letters which lie buried singly or in small groups in biographies and journals earlier than 1850, interesting though many of them are to the student of Coleridge's life and literary attitude. The small but important series addressed to Mudford, for instance, does not figure here—nay, is not so much as mentioned. Now Mr. Turnbull must surely have read Dykes Campbell's 'Life,' in which Mudford's name occurs more than once—he was, for a time, sub-editor of *The Courier*—and passages are cited from the series in question, printed by Mudford ("Geoffrey Oldeastle") in *The Canterbury Magazine*. How comes it then that the very name of Mudford does not once appear in these volumes? Again, the long letter on the ballads of Bürger written to, and printed in Robberds's 'Life' of William Taylor of Norwich—why has not Mr. Turnbull given us this? And where is the letter to George Dyer, printed in *The Mirror* of 1841; where that playful arraignment of Charles Lamb as author-suspect of the 'Odes and Addresses to Great People,' of the very existence of which, though printed in 'Hood's Own' (1839), and reproduced in the 'Memorials of Thomas Hood' (1860), Mr. Turnbull must yet, we suppose, be held unaware?—even as, for anything his pages show to the contrary, he may be ignorant of the existence of those intimate effusions, the Estlin Letters, privately printed by the Philobiblon Society.

As a repertory of the whole available correspondence then, these volumes simply belie the promise of the editor's Preface; as an assemblage of representative examples they are at once redundant and defective, omitting several letters of literary or biographical interest, while they include some which have no claim to figure in a representative selection. Coleridge's epistolary pen is not always happily or worthily employed; too often it is sorely exercised to frame a plausible excuse for the omission of a manifest and urgent duty. When, for example, in the course of an ingenious apology for his neglect to revise Dr. Bell's proof-sheets, he is led to exclaim, "O dear Dr. Bell, you are a great man! Never, never permit minds so inferior to your own, however high their artificial rank may be, to," &c., we hardly know whether to groan or laugh over the desperate shifts to which an invincible indolence may reduce the philosopher. At times he "doth protest too much"—as where he confides to Allsop, just then in the pride of recent paternity, that his "lips feel an appetite to kiss the baby."

It must be added that of Sara Coleridge's contribution to the 'Supplement' not a little—in particular, the gentle swordplay with De Quincey and the truculent Hazlitt—is of ephemeral interest. This, if reprinted at all, should have been supplemented with her elaborate 'Prolegomena' to the 'Biographia' of 1847. Of Mr. Turnbull's Introduction and occasional additions to the narrative it is impossible to speak favourably: what we desire for Coleridge is not apology, but the fullest, frankest, best informed criticism—such criticism as the student will find in the admirable chapters, all too brief, of M. Joseph Aynard's 'Vie d'un Poète' (Paris, 1907). One thing, indeed, Mr. Turnbull tells us which we cannot recall having seen elsewhere—that 'The

Picture; or, The Lover's Resolution' (*Morning Post*, Sept. 6, 1802), is "a paraphrase of one of Gessner's Idylls"—of which them he does not say.

A DISTINCTION is made by Sir A. Conan Doyle between the contents of *The Last Galley* (Smith & Elder): he divides it into "Impressions" and "Tales." The tales declare their own character, but the impressions he describes as experiments, "trial flights" towards the imaginative handling of a large historical theme, in which the fascination should be in "the actual facts of history themselves" rather than in any one or more human beings. We are afraid that the human mind will continue to demand the human interest in fiction. But apart from that the "ideal" is not new, and has been undertaken by various writers in the past. Judged on their merits, these "impressions" are vivid and forcible, reimagined and refitted scenes from ancient history. One which is most obviously, and even ostentatiously, a parable deals with the downfall of the Carthaginian power—"de te, Britannia, fabula narratur." It is correct, but is vitiated by its design as a tractate. 'The Contest' is a slight excerpt from a possible life of Nero. 'Through the Veil,' which has its effectiveness, challenges comparison with Mr. Kipling's famous 'The Finest Story in the World,' relying as it does on the theory of reincarnation, and challenges in vain. Other pieces in this section are on the level indicated, both in conception and in execution. They stimulate curiosity as to what Sir Arthur will achieve on his large canvas.

The other tales are in his more characteristic vein, and are various in subject. One might have expected to find such a story as 'The Terror of Blue John Gap,' which reveals the author in his strength and weakness. 'The Silver Mirror' is hardly a success; and 'The Blighting of Sharkey' just falls short of the horror it should inspire. Our old friend the Brigadier Gerard turns up again in a sentimental episode. 'Out of the Running,' a story in which Sir Arthur employs modern average English materials, is entirely commonplace, as is also 'The Great Brown-Pericard Motor,' which has all the marks of popular acceptance in a popular magazine. 'De Profundis' is not a very arresting story of the quasi-supernatural. It is evident that Sir Arthur's own interest is mainly in his "impressions," the range and pitch of which are superior to those exhibited by the stories which with them compose this volume.

A Budget of Tares. By Austin Philips. (Smith, Elder & Co.)—If the evident facility with which he writes does not prove too dangerous a pitfall for Mr. Philips, we may presently be able to welcome him to the select band of English masters of short-story writing. The fifteen tales in the present volume all show ability, and some of them originality, and glimpses of the insight which makes, under discipline, for mastery. But there must be more of discipline yet, and of patient foundation-laying. There is promise in this book which should make the discipline well worth while, even though—as it surely would—it led to the sort of sacrifice which would have laid aside perhaps forty or fifty per cent of 'A Budget of Tares.' The stories have the merits of directness and simplicity.

The Position of Woman, Actual and Ideal. With a Preface by Sir Oliver Lodge. (Nisbet & Co.)—This well-intentioned

volume consists of a series of lectures, few of which are altogether solid enough to bear the test of reproduction. The authors—whose names, by the by, ought to have been given in the Table of Contents as well as on the book's paper cover—do not appear to speak from much direct personal investigation, and are consequently prone to those generalities which encourage prejudice and hamper clear thinking. Behind general statements, tacit assumptions are apt to lurk; and of fully half these papers the following assumptions form the basis: (1) That there exist marked inherent differences between men and women; (2) That these differences are beneficial and should be fostered; (3) That the prime object of all training for all women should be to fit them for family life; (4) That family life and "the home" must always retain their present form.

Of original thought there is scarcely any, except in the paper upon education by Miss Frances Melville, which makes a serious attempt to balance the value of the two elements—the domestic and the professional—in the education of women. She, unlike most of her colleagues, maintains that we do not know, and at present cannot know, what natural and inherent differences there are between men and women, nor whether, indeed, there are any. "We all know," she remarks, "how easily a custom of forty years' standing is held to be a law of nature"; and her perception that we cannot distinguish between real and artificial "laws of nature" draws from her the wise suggestion that we should avoid during school age "the making of bias in the direction of any particular life, by trying rather to make reason active, to cultivate its application to practice, to stimulate the imagination, to give the seeing eye and the trained muscle"—all desiderata in the education of boys no less than girls. Miss Phoebe Sheavyn, who writes on "Professional Work," would, on the contrary, import a sex-bias into education, apparently almost from infancy. "In my personal opinion," she says, "no period is too early in which it can be shown that special aptitudes exist and can be utilized or modified." One would like to catechize Miss Sheavyn as to how these special aptitudes are to "be shown" to exist; how she would decide concerning each whether it was a personal or a sex aptitude, and by what means she would distinguish which of them were evanescent aptitudes, such as appear in all intelligent children, and which of them were likely to be permanent.

The lady who deals with "Woman in the Family" says, unhesitatingly: "It is, of course, very undesirable that a moneyed girl should take the bread from a girl who is wholly dependent on her employment." To the present writer this is unsatisfactory in view of the economic axiom that the more persons work for their living, the more bread there will be all round. Not the men and women who work for money so much as the men and women who consume without working are the people who "take the bread from" their fellows who work. The "moneyed girl" does not hurt her sister workers so much by following even the most overcrowded of callings as by living idly on the money that represents somebody else's labour. In regard to men these truths are fairly well recognized: nobody dreams of telling the "moneyed" youth that "of course it is very desirable" he should not work for remuneration; but the intellectually vicious habit of regarding women as creatures different from men makes it

possible even to suppose that their doings are subject to different economic laws.

Generalities again—and, it may be added, generalities not always accurate (as when it is roundly declared, "There are no records of women hermits or misers")—mark Dr. Clouston's paper upon "Psychological Dangers" and Dr. Richard Lodge's closing address. These two essays suffer in an exaggerated degree from the trick of talking, not about women, but about woman. Women, as observers might perceive if they would but be content to notice facts instead of enunciating generalities, are just as various as men.

Three Middle English Romances: King Horn, Havelok, and Beves of Hampton. Retold by Laura A. Hibbard. (Nutt.)—We have often remarked on the excellence of this series of mediæval tales, which has the merit of breaking new ground as well as repeating the familiar stories. Up to the present the greater part of the series has been concerned with Anglo-Norman and French tales: this volume presents three stories for which a Northern origin may be claimed with some plausibility, though curiously enough the most lasting popularity of one of them, 'Beves of Hampton,' is in Italy, where it is still a chapbook. The editor has done her duty well, and added a critical note likely to be of use to students. It is a pity, however, that she did not mention among modern versions of 'Havelok the Dane' William Morris's use of it as the foundation for his 'Child Christopher.' Boys, and girls too, will appreciate the stories as they are here told as much as their elders, and the appearance of the book is attractive.

The University Press, Oxford, is a booklet published by Mr. Henry Frowde for visitors at the Turin Exhibition. It might well have a wider currency, for with its illustrations it gives a good idea of the historic interest and achievements of the great Press, which holds what sportsmen call all sorts of "records."

TRINITY COLLEGE, DUBLIN, AND ITS NEW STATUTES.

THE ancient University of Dublin, commonly called (after its single house) Trin. Coll., Dub., has been governed for nearly 300 years by the Statutes of Land and Stafford, only modified in details, such as salaries, by subsequent "Royal Letters." Its Corporation—"the Provost, Fellows, and Scholars"—has remained unchanged, thus excluding the Professoriate. The distinction of Senior and Junior Fellows; the absolute government by the Senior Fellows, however old and infirm; the election to Fellowship (a life post) by a single examination: all these things have remained unchanged, and, strange to say, the college has prospered under these obsolete laws, and may still be described as efficient. But to those who know it intimately, there are many growing signs of atrophy. A Governing Body of Provost and Seven Senior Fellows, whose combined ages amount to about 600 years, are surely not likely to keep abreast of the changing conditions of the times. Its members succeed to their posts not by merit, but by seniority. These and a dozen other "survivals" made it highly necessary to adopt some reforms, which, after a long and bitter conflict, have been embodied in the King's Letter (or Letters Patent) issued to the College last week.

Let us put the final clause first, as it is of far the greatest importance. In it the King gives back again to the College the right, assumed by King Charles I., of being the sole author of new Statutes. Henceforth the College can frame such Statutes for itself, subject to the mere approval of the Privy Council. Thus the hands of the reformers, long tied, are loosed. But there are also sundry special changes indicated which need not wait for further internal legislation. In the first place, the present Governing Body of eight is enlarged by the addition of two Junior Fellows and two Professors, who will not only infuse younger life into its discussions, but are also now entitled to be appointed to the important offices hitherto confined to the Senior Fellows. Moreover the election to Fellowship is no longer confined to its present arduous and often unpractical conditions. Professors may be elected Fellows, and other tests than the present enormous examination may be employed. Thus the College may hope to obtain young and brilliant Fellows, instead of the wearied out, and often second-rate, men, who now win the battle by sheer endurance.

There are also large changes in the government of the Divinity School, which will become formally what it had always been really, the training school for the (Episcopal) church of Ireland. The affairs of the school are no longer in the hands of the Governing Board of the College, who might be all laymen, and even indisposed (it was hinted) to attend to the interests of any church, but in the hands of a Council consisting of Fellows, Professors of the school, and even three Bishops—an innovation much criticized, as if three judges were to interfere with the management of the Law School. But the whole Statute bears on its face the features of a compromise, and it was carried through in spite of the bitter opposition of a very small minority. These gentlemen are even still taxing the resources of the law to hinder any expansion of the Corporation of which they are members.

Such, in barest outline, are the provisions of the new King's Letter. Its historical significance is enhanced by the fact that a recent Royal Commission recommended most of its changes, and that many English friends had exerted themselves very actively to protect the College from the destruction of its independence by the proposed Bryce Act. But they did this on the understanding that the College would undertake to reform itself, and not drift into the hands of an Executive Commission, which might have "emptied the child along with the bathwater," as the Germans say.

There is another serious danger ahead, which can only be met by an active and energetic Governing Body, and that is the danger of an Irish Parliament interfering with the liberties of Trinity College. So far as such a Parliament were under clerical influence, it would surely do so, for the independence of Roman Catholics in that College is much disliked by those who control the practice of all the other professional classes among their flocks.

If that danger be averted, there is still the longing for plunder not unknown to professional politicians, and there is some likelihood that the College would suffer financially in the interests of inferior bodies. In any case the majority of the College, in carrying through the present reforms—for the King could only accede to the expressed wishes of the great majority—has done its duty towards its loyal supporters, and towards the interests of liberal education in Ireland.

M.

THE DILKE 'ENDYMION' AND MILTON.

46, Marlborough Hill, N.W., June 12, 1911.

It was not a grateful task that I had to perform when I endeavoured to put the question of the Dilke 'Endymion' on a sound footing; and I thank Mr. Hudson for the considerate manner in which, as Sir Charles Dilke's executor, he has replied. To speak the plain truth, I do not think Sir Charles up to the time when I first knew him had examined very closely the question of the handwriting in which the poems at the end of the 'Endymion' had been copied. I have 'already admitted Mr. Hudson's point that I did not at that time attribute the writing to Dilke, not having discovered the Navy Pay Office script. Nor do I dispute the position that Keats's friend was "a living catalogue" of his own library and was in a position to know whether the 'Endymion' and the Milton had belonged to Keats. But I do feel confident that Sir Charles had no such knowledge from his grandfather, and was not in those days even aware of what I would call the Dilke Milton.

When I expounded to Sir Charles the scheme of my edition he decided with characteristic promptitude and generosity to put his Keats collection bodily at my disposal, and leave me to decide what I would and what I would not use. In the discussion of the transcripts in the 'Endymion' he assuredly never cited his grandfather as his authority for calling the book Keats's copy; and, in regard to the Milton, only the copy given to his grandmother was forthcoming. His complete frankness in the whole affair makes it inconceivable to me that he would have withheld important knowledge about the two books.

Mr. Hudson is obviously right not to accept me or any other man as an infallible guide on questions of handwriting; and I willingly accept his assurance that the note about Keats's spelling is Sir Charles's, first because Mr. Hudson must in the nature of things know the late baronet's writing better than I or perhaps any other living man, and secondly because the words are much more like Sir Charles's style than his grandfather's.

The spelling, however, is not very important, because the responsibility would rest on the original writer, not on the transcriber; and I cannot recall that in that respect I gave greater textual weight to those transcripts in the Dilke 'Endymion' than to the many copies for which I was beholden to the industry and personal knowledge of Keats's brothers and Richard Woodhouse.

May I take this opportunity to recur to the letter to Taylor about the printing of 'Endymion,' which was in the Huth Collection, and was sold on Tuesday last for the unprecedented price of 520?. Mr. Tom Hodge was kind enough to arrange for me to make a careful examination of it before the sale; and I found it even fuller of interest than the catalogue with its facsimile of the third page indicated. As long ago as 1848 this admirable letter was, so far as the personally interesting parts of it are concerned, included in the 'Life, Letters, and Literary Remains' (vol. i. pp. 129-30). Lord Houghton dated it April 27th, 1818, and edited it somewhat freely, beside eliminating the portions relative to and including the lists of errata. The true date of the letter is Friday, the 24th of April, 1818; for, though Keats stated only the day of the week, and the "Teignmouth" postmark has no date, there is another postmark dated

"27 Ap." That date was a Monday; and the pencilled "27 April, 1818," evidently added by the recipient, chronicles the day of arrival. Woodhouse records that 'Endymion' was published in April; and it is clear from this holograph letter that Keats had examined the printed book at Teignmouth by the 24th of that month, and had managed to get the astounding blunder about Tellus feeling the load of her own forehead instead of Ocean's set right by the single-line erratum leaf printed as a portion of the earliest copies of the book. As I have now, for the first time, had the opportunity to do the like service for the text of this letter, it seems desirable to print on this occasion a literal transcript of the document. The best textual emendation it affords is the word *cavalier*. I never could imagine what Keats meant by "I find earlier days are gone by"; but "I find cavalier days are gone by," which is what he wrote, makes excellent and characteristic sense. The next best is the word *well* instead of *better* in the expression of his hope to see both Tom Keats and Reynolds cured of their respective maladies. For the rest, it will be an agreeable exercise for those who are addicted to the collation of texts to compare this delightful letter, as now set out, with the previous versions issued and re-issued by Lord Houghton, and followed by myself in four editions and by Sir Sidney Colvin in his collection of Keats's Letters to his family and friends published by Messrs. Macmillan & Co.

In the last-named book appeared, I think, for the first time the few words of postscript "Pray remember me," &c.; Lord Houghton was probably responsible for the "Pray," though he did not print the postscript after transcribing it. Certainly Keats did not write the "Pray." Here is what he wrote, literally:—

Teignmouth Friday 3

MY DEAR TAYLOR,

I think I did very wrong to leave you to all the trouble of Endymion—but I could not help it then—another time I shall be more bent to all sort of troubles and disagreeables—Young Men for some time have an idea that such a thing as happiness is to be had and therefore are extremely impatient under any unpleasant restraining—in time however, of such stuff is the world about them, they know better and instead of striving from Uneasiness greet it as an habitual sensation, a pannier which is to weigh upon them through life.

And in proportion to my disgust at the task my sense of your kindness & anxiety—the book pleased me much—it is very free from faults; and although there are one or two words I should wish replaced, I see in many places an improvement greatly to the purpose.

I think those speeches which are related—those parts where the speaker repeats a speech—such as Glaucus' repetition of Circe's words, should have inverted commas to every line. In this there is a little confusion. If we divide the speeches into *identical* and *related*: and to the former put merely one inverted comma at the beginning and another at the end; and to the latter inverted commas before every line, the book will be better understood at the first glance. Look at pages 126 and 127 you will find in the 3rd line the beginning of a *related* speech marked thus "Ah! art awake—while at the same time in the next page the continuation of the *identical speech* is marked in the same manner "Young Man of Latmos—You will find on the other side all the parts which should have inverted commas to every line.

I was proposing to travel over the north this summer—there is but one thing to prevent me—I know nothing I have read nothing and I mean to follow Solomon's directions of 'get Wisdom—get understanding.' I find cavalier days are gone by—I find that I can have no enjoyment in the World but continual drinking of Knowledge—I find there is no worthy pursuit but the idea of doing some good for the world—some do it with their society—some with their wit—some with their benevolence—some with a sort of power of conferring pleasure and good humour on all they meet and in a thousand ways, all equally dutiful

to the command of Great Nature—there is but one way for me—the road lies through application study and thought. I will pursue it and to that end purpose retiring for some years. I have been hovering for some time between an exquisite sense of the luxurious and a love for Philosophy—were I calculated for the former I should be glad—but as I am not I shall turn my soul to the latter. My Brother Tom is getting better and I hope I shall see both him and Reynolds well before I retire from the World. I shall see you soon and have some talk about what Books I shall take with me—

Your very sincere friend
JOHN KEATS

Remember me to Hessey—Woodhouse and Percy Street

Errata—

Page 4 line 4 place the comma after *old*
Page 60 line 12 for *head* read *bead* X
— 68 — 5 place a comma after *dim*
— 83 — 13 for 'my kindest' read 'delicious'
— 90 — 10 for 'honour' read 'horror' X
— 98 leave out the inverted commas in lines 12 and 14
— 122 line 12 for 'utmost' read 'tiptop'
Page 166 line 17 for 'is it' read 'is't'
— 151 — 3 dele comma
— 177 there should be a white space after the 5th line
— 185 line 13 a note of exclam. after longing instead of the full stop
— 205 — 6 dele inverted commas after ha!"

There is a great mistake in the 1st line page 195—it should read thus—

"Favour from thee and so I kisses gave
To the void air &c."

Page 194 line 3 for not[e] of interrog. put not[e] of exclam

I cannot discover any other error—the preface is well without those things you have left out—adieu—

Parts that should have inverted commas to every line

Page 47 from line 12 to line 7 in the next page
— 126 — 3 — 17
— 132 — the 4th from the bottom to line 5 in page 134

Those ab[er]reviations of *is't* of *sic* for *for* is *it* and *done'l* for *done it* are of great consequence more last words

Page 47 line 10 for *scene* read *screne*
— 201 — 6 from the bottom for the note of exclam put a note of interrog.—
— 90 — 3 for done it read done't

"Parts that should," &c., and "more last words" are on the top and bottom "doublings" respectively; and the address, standing of course on end between them when the letter is laid flat on its face, is

John Taylor Esq.
Taylor & Hessey's
Booksellers &
Fleet Street

The two crosses against *bead* and *horror* are in pencil, probably made by Taylor to indicate that those corrections at all events were to be included in the five-line Errata about to be printed, which in fact included also *screen* and *kisses gave* as well as the *Tellus* correction of the one-line Erratum.

With regard to the correction demanded in line 12 of p. 122, it should be noted that Keats cancelled it by striking the whole line through with his pen.

This abandonment of the correction is curious, though unassailable. The passage is (iii. 352-3):

But the crown
Of all my life was utmost quietude:

Keats had written *tiptop quietude* in the MS. Taylor had printed *utmost quietude*. No sooner had the startled poet directed the restoration of his own word than it flashed upon him (presumably) that *tiptop* was too current a bit of slang to maintain. So he struck out his erratum; and Taylor's *utmost* remains accepted to this day, with other "improvements greatly to the purpose." There they should remain; and, if we ever find the full version of the second

and final preface, we must not venture to restore to the text passages omitted by Taylor—Keats having approved the omissions. It is curious to note how the indictment so delicately put forward in the first page grew as he went on looking over the printed book. At the end of his third page, on which he had made a pretty good list, he says he "cannot discover any other error"; but the examination still went on; and by the time he had listed the passages which were to have inverted commas before each line and dealt with the *is't* and *done't* question, he had discovered those shown in the bottom "doubling." If we had before us the copy which he had in hand when he sent the result of the scrutiny to Taylor, we should probably find this multitude of small corrections, including the inverted commas, punctiliously noted in it.

H. BUXTON FORMAN.

OLD SYRIAC GOSPELS.

Cambridge.

YOUR very kind review of my edition of the 'Old Syriac Gospels' in your issue of September 3rd, 1910, prompts me to make an important communication to you concerning it.

The wish has sometimes been expressed that an expert scholar might visit Mt. Sinai and settle the differences between Dr. Burkitt and myself. These amount to about 300 in number; and a list of them will be found in my Appendix I.

Dr. Arthur Hjelt, Professor of Hebrew in the University of Helsingfors, and author of 'Die altsyrische Evangelienübersetzung und Tatians Diatessaron,' has now returned from a visit to the Monastery, where he has made an examination of the points of difference between us. I summarize the result.

He finds that in 133 verses my reading is correct, and in 21 others possible. In 7 others Dr. Burkitt is correct, as against me, and in 11 others his reading is possible.

I do not, however, accept all these corrections to my own work. There are seven of them which I at first read as Dr. Burkitt and Dr. Hjelt have done. But a slight touch with the re-agent revealed to me an additional final letter, or syllable, which, in some instances, put the word in the plural, but has now faded away.

Forty of my words, which Dr. Hjelt endorses, were in the *editio princeps*, published in 1894 by the Cambridge University Press. They have therefore four witnesses in their favour: the original transcriber, myself, Mrs. Gibson (to whom I showed every doubtful word, both in 1902 and 1906), and Dr. Hjelt.

The 300 disputed words are, of course, only a small fraction of the whole text. But every syllable of an ancient version of the Gospels deserves to be weighed; and not a few of these words give us interesting readings. In John xi. 18, we learn that Bethany was then, as now, two miles (not parasangs), from Jerusalem; in John i. 41, that Andrew found his brother Simon and brought him to Jesus at the dawn of day; and from John vi. 19, that the disciples turned pale when they saw our Lord walking on the sea. These things and 130 others are no longer doubtful. Unfortunately Dr. Hjelt was not allowed to use the re-agent, so he could verify only about the half of my Appendix. It must be remembered that Dr. Burkitt has worked under the great disadvantage of having no

opportunity of reading quite one half of the manuscript. For reasons which I have explained in my book, the forty days which he spent at Sinai in 1893 were all too short for the decipherment of his own allotted portion; and those done by Dr. Rendel Harris at that time, and by myself in 1895, he cannot have seen, excepting chap. xvi. 1-8 of St. Mark's Gospel.

Messrs. Williams & Norgate are preparing a leaflet which will give a more detailed account of Dr. Hjelt's report. It will fit into the pocket which they have already placed in the binding at the end of my book; and may be had on application by post. I shall place the report in the hands of the Librarian of Westminster College, Cambridge, who will be pleased to show it to any one desiring further information.

AGNES SMITH LEWIS.

COMMERCE v. LITERATURE : A DISCLAIMER.

12, 13, and 14, Norris Street, Haymarket, June 13, 1911.

YOUR issue of the 3rd. inst. contains a letter from Miss Annesley Kenealy respecting her novel 'Thus Saith Mrs. Grundy,' published a fortnight ago by us.

In the second paragraph of that letter she puts forth as our statement a misleading one, and one that we never made, viz., "that the Libraries Association now requires all publishers to submit author's proofs of all forthcoming fiction to this Association."

The third paragraph, again, gives an entirely wrong impression. None of the circulating libraries, either individually or through their Association, has either blue-pencilled certain passages or suggested the rewriting of the book.

JOHN LONG, LIMITED.

HUTH AUTOGRAPHS.

ON Monday and Tuesday last Messrs. Sotheby sold the fine collection of autograph letters which formed part of the famous Huth Library. All letters and manuscripts are wholly in the handwriting of the person to whom they are attributed, except where in the following description the word "signed" is used, when the signature only is autograph. Among the chief prices were:—

Anne Boleyn, signed document addressed to Thomas Cromwell, March 8, [1534], 315*l*. Anne of Cleves, signed document, 1552, 10*l*. J. S. Bach, 4 pages of music, 4*l*. Sir Francis Bacon, signed letter to the Chancellor of the Exchequer, June 13, 1619, 4*l*. Beethoven, three-page letter, Nov. 1, 1808, to Count Oppersdorf, 4*l*; score of the song 'An die Hoffnung,' 20*l*. Burns, manuscript of 88 lines of 'The Jolly Beggars,' 490*l*. Byron, three-page letter to John Hunt, April 24, 1823, 35*l*. 10*s*. Calvin, Declaration of Faith, May 15, 1560, 62*l*. Las Casas, three-page letter to the President and Council, Oct. 22, 1545, 20*l*; signed letter, 10*l* pages, 6*l*. Charles I., half page letter to Sir Edward Nicholas, July 27, 1647, 6*l*. Kitty Clive, three-page letter to David Garrick, Jan. 23, 1776, 5*l*. Defoe, one-page letter, Oct. 11, 1704, 29*l*. Diane de Poitiers, her household accounts, August, 1565, signed, 13*l*. Sir Francis Drake, signed letter to the Earl of Essex, Feb. 16, 1587, 10*l*. Dryden, one-page letter to Mrs. Stewart, Candlemas-Day, 1698, 20*l*. Edward IV. and Edmund, Duke of Rutland, signed letter in Latin to the Duke of Milan, Dec. 10, 1460, 13*l*. Queen Elizabeth, three-page letter in French to Henri IV., 36*l*. Leonora d'Este, signed letter to Alfonso, Duke of Ferrara, March 23, 1574, 3*l*. Gabrielle d'Estrées, deed of sale, 1599, signed four times, 32*l*. John Evelyn, letter of 1*l* pages to Mr. Cooper, June 21, 1702, 3*l*. Fielding, the receipt for 600*l* for the copyright of 'Tom Jones,' June 11, 1748, and the official ratification of this agreement, signed, March 25, 1749, 1,015*l*.

three-page letter to Mr. Nourse, July 9, 1730, 32*l*. Francis II., half-page letter to the King of Navarre, 19*l*. Frederick the Great, autograph verses addressed to Algarotti, July 20, 1740, 4*l*. Galileo, letter of 1*l* pages, Feb. 21, 1635, 11*l*. Garrick, two-page letter to Mrs. Abington, 3*l*. Goethe, four-page letter to Prof. Oester, Feb. 14, 1769, 8*l*. Goldsmith, letter of 2*l* pages to Sir Joshua Reynolds, July 29 [1770], from Paris, 28*l*. Gray, one-page letter, Oct. 25, 1760, describing the death of George II., 3*l*. Neil Gwyn, signed receipt, 7*l*. John Hampden, signature to an assessment of taxation, Sept. 10, 1628, 31*l*. Henry VII., signed letter to Louis XII., August 12, 1506, 35*l*; another, Oct. 11, 30*l*. Henry, Prince of Wales, one-page letter to the Dauphin (afterwards Louis XIII.), Oct. 25, 1605, 4*l*. Hogarth, two-page letter to J. F. Reiffenstein, April 18, 1757, 4*l*. Katharine of Arragon, three-page letter in Spanish to the Emperor Charles V., Feb. 8, 1534, 800*l*. Katharine Parr, signed letter to her brother the Lord Warden of the Marches, July 20, 1543, 17*l*. Keats, letter of 3*l* pages to his publisher John Taylor, about the proof-sheets of 'Endymion,' April, 1818, 45*l*. Charles Lamb, manuscript of his essay 'Grace before Meat,' 45*l*; verses, eight lines, 30*l*. Robert Dudley, Earl of Leicester, two-page letter to John Ottomans, Nov. 2, 1584, 4*l*. Luther, letter of 1*l* pages to John, Duke of Saxony, written "on the Thursday after St. Margaret, 1525," 49*l*. Machiavelli, three-page letter to the commissary Tebaldi, June 1, 1503, 35*l*. Queen Mary I., one-page letter in French to Charles V., Aug. 14, 1557, 420*l*; sign manual, 4*l*. Mary, Queen of Scots, one-page letter in French to Chasteauneuf, Jan. 31, 1586, 1,025*l*. Queen Mary II., one-page letter to Madame Overquerque, Feb. 25, 1694, 10*l*. Murillo, signed sketch, 5*l*. Cardinal Pole, three-page letter in Italian to Cardinal Morone, Jan. 14, 1555, 40*l*. Sir Walter Raleigh, one-page letter to Sir Walter Cope, Oct. 5, written from the Tower, 520*l*; another, 1*l* page, to Sir John Gilbert, July 14, 1597, 8*l*. Rubens, three-page letter in Italian, April 22, 1629, 56*l*. Schiller, four-page letter to Goethe, Aug. 31, 1794, 17*l*. Shelley, three-page letter to Joseph Severn about 'Adonais,' Nov. 29, 1821, 770*l*; another, to T. L. Peacock, Aug. 16, 1818, 8*l*. Sir Philip Sidney, one-page letter to Lord Burghley, Feb. 8, 1576, 6*l*. Henry Wriothesley, Earl of Southampton, one-page letter to Lord Spencer, 88*l*. Swift, letter of 3*l* pages to John Temple, June 15, 1706, 51*l*. Tasso, one-page letter to Curtio Ardito, Dec. 13, 1582, 32*l*. Uhland, MS. of 'Der Rosengarten von Worms,' 35*l*. Paul Veronese, one-page letter, March 28, 1578, to Marcantonio Gaudini, 38*l*. Edmund Waller, one-page letter to John Evelyn, May 5, 1648, 94*l*. Washington, letter of 3*l* pages to Sir Edward Newenham, Feb. 24, 1788, 7*l*. General Wolfe, one-page letter to Col. Warde, Dec. 20, 1758, 32*l*. Cardinal Wolsey, signed letter to Pope Leo X., June 3, 1516, 55*l*.

The total of the sale was 13,091*l*. 4*s*. 6*d*.

LIST OF NEW BOOKS.

ENGLISH.
Theology.

Bailey (Richard de), *A New Rome: a Study of Visible Unity among Non-Papal Christians*, 2*l* net.

Graham (Father), *Where We Got the Bible, or Debt to the Catholic Church: being a Catholic Contribution to the Tercentenary Celebrations*, 6*d*. net.

With introduction by Dom Columba Edmonds and foreword by Father Charleson.

Grosch (Monsignor), *Sermons and Lectures*, 4*l* net.

Henson (Canon H. Hensley), *The Road to Unity*, 1*l* net.

An address delivered to the National Council of the Evangelical Free Churches on March 9, together with an introduction and two sermons.

Pratapnarain Sinha Booklets: I. *The Religion of the Future: an Outlook for Higher Hinduism by Hemendranath Sinha*.

Issued at Calcutta.

What We Do in Nyasaland, 2*l*.

Papers and stories on native life and customs and the work in the diocese, compiled by Dora S. Yarnton Mills, and issued by the Universities' Mission to Central Africa. The book contains many illustrations.

Fine Art and Archaeology.

Art Decorator, Part I., 1*l* net.

A monthly magazine of designs in colours for art workers and amateurs.

British Cathedrals: One Hundred Illustrations, with an Introduction by John Warrack, 2/6 net.

Handbook of British and Foreign Orders, War Medals, and Decorations awarded to the Army and Navy, chiefly described from those in the Collection of A. A. Payne.

Illustrated with nearly 60 portraits, orders, and medals.

MacBride (MacKenzie), The Firth of Clyde, 1/6 net.

With 12 illustrations. Part of the series of colour-books entitled "Beautiful Britain."

Moret (Alexandre), In the Time of the Pharaohs, 7/6 net.

Translated by Madame Moret, with 16 plates and a map.

Murdoch (W. G. Blaikie), The Renaissance of the Nineties, 1/6 net.

Deals with the young artists of the nineties of the last century.

Butter (Frank), James McNeill Whistler: an Estimate and Biography, 2/ net.

With 24 illustrations.

Poetry and Drama.

Begbie (Harold), An Ode on the Coronation of George V., 1/ net.

Bloch (Regina Miriam), The Vision of the King: a Coronation Souvenir, 6d. net.

Burns, Poems published in 1786, 2/6 net.

In the Oxford Library of Prose and Poetry.

Cecil (K. H. D.), Coronation Poem and Love-Songs, 1/ net.

In the Vigo Cabinet Series.

Jerome (Helen), Petals in the Wind: Verses of a Persifleuse, 1/ net.

More Peers: Verses by H. Belloc, Pictures by B. T. B., 2/6 net.

Shakspeare's Works, with a Memoir, Glossary, &c., 2/

Universal Edition. Prepared from the texts of the first folio and the quartos, compared with those of recent commentators, by the editor of the Chancery Classics.

Through a College Keyhole, by A. G. C., 1/ net.

Fourteen short poems.

Treasury of Bird Poems, 6/ net.

Selected by Charles Henry Poole.

Warner (James Sutherland), Coronation and Imperial Conference Ode: A Fortiori, 2d.

Warren (T. Herbert), Oxford and Poetry in 1911, 1/ net.

An inaugural lecture delivered in the Sheldonian Theatre on June 2.

Music.

Britan (Halbert Hains), The Philosophy of Music: a Comparative Investigation into the Principles of Musical Aesthetics, 5/ net.

History and Biography.

Bancrofts (The), Recollections of Sixty Years. In Nelson's Shilling Library. For review see

Athen., May 29, 1909, p. 655.

Baronetage under Twenty-seven Sovereigns, 1309-1910: a Dated Catalogue of Events, 7/6 net.

Calendar of the Fine Rolls preserved in the Public Record Office: Vol. I. Edward I. A.D. 1272-1307, 15/

Chatterton (E. Keble), Britain's Record: What She has Done for the World, 7/6 net.

With 10 photographs.

Gretton (Lieut.-Col. G. le M.), The Campaigns and History of the Royal Irish Regiment, from 1884 to 1902, 6/ net.

With 14 illustrations and maps.

Historical Geography of the British Colonies: Vol. V. Canada, Part III. Geographical; and Part IV. Newfoundland, both by J. D. Rogers, 4/6 each.

McCracken (Laura), A Page of Forgotten History, 2/ net.

A sketch of the life of Webster's "White Devil," Vittorio Accoromboni.

More Rutland Barrington, by Himself, 7/6 net.

With 15 illustrations.

Open (Goddard Henry), Ireland under the Normans, 1169-1216, 2 vols., 21/ net.

Stair-Kerr (Eric), Scotland under James IV., 2/6 net.

The author's object in this little book has been to afford a glimpse of pre-Reformation Scotland during one of the few prosperous periods of its history.

Tout (T. F.), Flintshire: its History and its Records, 5/

An address to the Flintshire Historical Society given in the County Council Chamber, Mold, and issued by the Society.

Geography and Travel.

Buxton (Edward North), Epping Forest, 1/

Eighth edition, revised, with chapters on forest management, the geology of the district, prehistoric man and the ancient fauna, entomology, pond life, and fungi of the Forest. The book contains 6 maps.

West Country, Somerset, Dorset, Devon, and Cornwall, 2/ net.

New edition of one of the Homeland Reference Books, with articles on Golf in the West Country by Leo Munro, Motoring in the West Country by Gordon Home, &c. The volume has many illustrations.

Education.

Hall (G. Stanley), Educational Problems, 2 vols., 31/6 net.

Steiner (Rudolf), The Education of Children from the Standpoint of Theosophy, 1/ net.

Translated from the second German edition. Tonbridge School Register from 1826 to 1910: also lists of Exhibitors, &c., previous to 1826, and of Head Masters and Second Masters, 10/ net.

Edited by H. E. Steed.

Winch (W. H.), When Should a Child Begin School? an Inquiry into the Relation between the age of Entry and School Progress.

One of the Educational Psychology Monographs.

Philology.

Classical Review, June, 1/ net.

Starkie (W. J. M.), The Clouds of Aristophanes, with Introduction, English Prose Translation, Critical Notes, and Commentary, including a New Transcript of the Scholia in the Codex Venetus Marcaianus 474, 12/ net.

School-Books.

Fromentin, Une Année dans le Sahel, 3/6 net.

Edited by L. Morel for the Oxford Higher French Series.

Kerr (P. H. and A. C.), The Growth of the British Empire, 1/9.

With 4 coloured illustrations, 4 coloured maps, and 59 maps and other illustrations.

Science.

Arber (E. A. Newell), The Coast Scenery of North Devon: being an Account of the Geological Features of the Coast-line extending from Porlock in Somerset to Boscastle in North Cornwall, 10/6 net.

Illustrated by 70 photographs, 12 figures in the text, and 2 maps.

Barlow (William) and Pope (William Jackson), The Relation between the Crystal Structure and the Chemical Composition, Constitution, and Configuration of Organic Substances.

Reprinted from the *Transactions of the Chemical Society*, 1910.

Bernard (Henry M.), Some Neglected Factors in Evolution: an Essay in Constructive Biology, 12/6 net.

Edited by Matilda Bernard, with 47 illustrations.

Bing (Robert), Compendium of Regional Diagnosis in Affections of the Brain and Spinal Cord, 10/6 net.

Burke (Margaret), Builders of Nations: New Light on the Duties of Motherhood, 2/6 net.

Crookshank (F. G.), Essays and Clinical Studies, 7/6 net.

Did Peary Reach the Pole? by "An Englishman in the Street," 2/8

Gifford (H.), The Disorders of Post-Natal Growth and Development, 15/ net.

Hurst (Charles), The Book of the English Oak, 5/ net.

Robb (Alfred A.), Optical Geometry of Motion: a New View of the Theory of Relativity, 1/ net.

United States National Museum: 1836, Descriptions of New Genera and Species of Fishes from Japan and the Riu Kiu Islands, by John Otterbein Snyder; 1837, Descriptions of New Species of Wasps, by S. A. Rohwer; 1839, Fresh-Water Sponges from the Collection of the Museum: Part V. A New Genus Proposed, by Nelson Annandale.

Weeks (J. E.), Treatise on Diseases of the Eye, 30/ net.

Welton (Thomas A.), England's Recent Progress: an Investigation of the Statistics of Migrations, Mortality, &c., in the Twenty Years from 1881 to 1901, as indicating Tendencies towards the Growth or Decay of Particular Communities, 10/6 net.

Juvenile Literature.

Stanger (Mrs. Henry Yorke), Fairy Stories, 3/6

With illustrations by Phyllis Peters.

Fiction.

Blundell (Madge), Katherine of the Barge, 1/6 net.

An Italian story.

Collins (Colin), Four Millions a Year, 6/

"What would you do with the sum of four millions a year?" is the question the author sets out to answer.

Coloma (Luis), A True Hidalgo, 5/

The hero is a modern Spanish hidalgo, known to his intimates as "Boy," an English nickname which gave the title to the Spanish original which has been translated by Harold Binns.

Dickens Centenary Edition: Little Dorrit, 2 vols.; Reprinted Pieces, &c., 3/6 each volume.

Drury (Major W. P.), Long Bow and Broad Arrow, 3/6

Short stories with one poem.

Gerard (Louise), A Tropical Tangle, 6/

A story of West Africa.

Gillman (Gurner), The Ninth Duchess, 6/

As in "Her Suburban Highness," the author takes us to Garstein.

Halidom (M. Y.), The Poet's Curse, 6/

The curse is that promised to the mover of Shakespeare's bones, and the book shows how it worked on a San Francisco millionaire.

Heard (W. Nevill), Things of Time, 6/

The story of a man of means whom science and philosophy lead to doubts concerning religion. A broken engagement and the death of a friend lead him to go abroad, and he is lost at sea. The book is overcrowded with serious discussions.

Hunt (A. Knight), Until the Day Breaks, 6/

Written to show the value of the lessons of sorrow and hope.

Leighton (Marie Connor), Builders of Ships, 6/

A sensational story of love and mystery.

Luther (Mark Lee), The Sovereign Power, 6/

A story of aviation by an American writer, with 8 illustrations by Chase Emerson.

Naybard (Hugh), The Battle of Emerson.

A story dealing with the strife between good and evil, and introducing the figure of Christ.

Mastering Flame, 6/

The anonymous author uses an exotic Eastern atmosphere and exuberance of adjective to emphasize the process of soul-awakening in the descendant of a long line of hot-headed Castilians, whose husband removes her from obscurity to luxurious surroundings.

Thorne (Guy), Divorce, 1/ net.

Begins with the education of a clergyman in the ways of the world.

Thurston (E. Temple), Mirage, 1/ net.

New edition.

White (Stewart Edward), Rules of the Game, 2/ net.

Another of the author's studies of life in the Far West.

Williamson (C. N. and A. M.), The Lightning Conductor: the Strange Adventures of a Motor-Car, 7d. net.

New edition.

General Literature.

Apcar (Diana Agabeg), In His Name.

Comes from Yokohama, and states that the stories in the book are true to life, and present an unvarnished tale of Turkish atrocities perpetrated in 1909.

Fletcher (Jefferson Butler), The Religion of Beauty in Women, and other Essays on Platonic Love in Poetry and Society, 5/ net.

Home University Library: Evolution, by Patrick Geddes and J. Arthur Thomson; Health and Disease, by W. Leslie Mackenzie; An Introduction to Mathematics, by A. N. Whitehead; Mohammedanism, by D. S. Margoliouth; and The Opening-Up of Africa, by Sir H. H. Johnston, 1/ net each.

Naval Pocket-Book, 1911, 7/6 net.

Nottingham, Annual Report of the Public Libraries and Natural History Museum Committee, 1910-11.

Pilley (J. J.), The Progress Book: an Illustrated Register of the Development of a Child from Birth to Coming of Age.

Intended to serve as a simple guide for registering the more interesting facts relating to the early infancy of a child, and later as a record of physical and mental growth.

Proportional Representation Society, Report for the Year 1910-11.

Royal Society of Literature, Academic Committee: Inaugural Address by the Viscount Haldane of Cloan, and Eulogy on Samuel Henry Butcher, by Prof. Gilbert Murray, 1/ net.

Soyer's Paper-Bag Cookery, by Nicolas Soyer, 1/ net.

The object of the book is to explain the new system of cooking by means of paper bags.

Steiner (Rudolf), *The Submerged Continents of Atlantis and Lemuria, their History and Civilization, being Chapters from the Akashic Records*, 3/6 net.

Translated from the German.

Whytehead (Mrs. H. R.), *Mary: a Little Book for the Maries of England*, 1d.

Pamphlets.

Beney (F. W.), *The Compulsory Working of Letters Patent in its Imperial and Economic Aspects*, 3d.

King (Rev. James), *The Edwardian Walls and Elizabethan Ramparts of Berwick-on-Tweed. An address given to the Northumberland County Association of the National Union of Teachers*.

Rouse (W. H. D.), *The New Renaissance: an Answer to Sir E. Ray Lankester (Nineteenth Century, March)*, 3d.

FOREIGN.

Fine Art.

Rodin (A.), *L'Art*, 6fr.

Includes a number of unpublished designs by the author. The eleven chapters begin with 'Le Réalisme dans l'Art,' and end with 'L'Utilité des Grands Maîtres.'

Philosophy.

Busch (K. A.), *William James als Religions-Philosoph*, 2m.

Political Economy.

Behrens (O.), *Die Bedeutung der Betriebs-Krankenkassen in der deutschen Krankenversicherung*, 3m.

Rosmanith (G.), *Die Lösung des Problems der Gehaltssteigerung in der Invalidenversicherung*, 2m. 50.

History and Biography.

Fleury (Abbé E.), *Hippolyte de la Morvonnais, sa Vie, ses Œuvres, ses Idées: Étude sur le Romantisme en Bretagne*, 7fr. 50; *Hippolyte de la Morvonnais, Œuvres choisies, Poésie et Prose, avec des Notes explicatives*, 2fr. 50.

Gazier (G.), *La France jugée à l'Étranger, 1855-85: Lettres du Poète roumain Basile Alecsandri à Édouard Grenier*, 2fr. 50.

Mitchell (R.) et Fleury (Comte), *Un Demi-Siècle de Mémoires: avant et pendant la Guerre*, 1860-71, 15fr.

Science.

Le Bon (G.), *Les Opinions et les Croyances*, 3fr. 50.

In the Bibliothèque de Philosophie scientifique.

Fiction.

Bovet (M. A. de), *La Dame à l'Oreille de Velours*, 3fr. 50.

Sorel (A. É.), *L'Écueil*, 3fr. 50.

The story of a young girl who has lost her fortune and has to earn her living.

General Literature.

Bazin (R.), *La Douce France*, 3fr. 50.

Written to interest French boys and girls in the story of their country, and illustrated by J. M. Breton.

Puaux (R.), *Silhouettes Anglaises*.

Begins with Florence Nightingale and the Baroness Burdett-Coutts, and closes with the Whitechapel Art Gallery.

Thomas (Allen Burdett), *Moore en France: Contribution à l'Histoire de la Fortune des Œuvres de Thomas Moore dans la Littérature française*, 1819-30, 3fr. 50.

The author is a Doctor of the University of Lyons.

Literary Gossip.

CELEBRATING the centenary of Thackeray's birth, *The Cornhill Magazine* for July opens with an anniversary poem by Mr. Austin Dobson, with which is given a new portrait of Thackeray. Two hitherto unpublished Thackeray MSS. are included in the number—'Cockney Travels' and 'The Knights of Borsellen.'

—and to each of them Lady Ritchie contributes an explanatory preface. In addition, the papers are illustrated by the author's drawings, hitherto unpublished, and facsimiles of his letters.

MRS. WARRE CORNISH writes on 'Thackeray and his Father's Family,' and includes some new letters concerning Thackeray's early life; while in "Sylhet" Thackeray Mr. F. B. Bradley-Birt traces the career of the novelist's grandfather in the service of the East India Company. The answers to Sir Arthur Quiller-Couch's paper on Stevenson are given, and a new set of questions on Thackeray by Sir Algernon West.

AMONGST the articles in *Chambers's Journal* for July are 'The King and Queen at Home,' by Miss Mary Spencer Warren; 'Sir Walter Scott's First Country Cottage,' by Mr. James Steuart; 'Some Scottish Songstresses,' by Prof. Hugh Walker; 'The Boy in War,' by Col. Hugh Pearse; and 'Migratory Birds in New Zealand,' by Mr. R. W. Reid.

At the end of this month the Clarendon Press will publish the New Testament portion of the famous Codex Sinaiticus, reproduced in facsimile from photographs by Prof. and Mrs. Kiropp Lake. The Professor is contributing an Introduction giving the date and history of the Codex, and a paleographical account in which an attempt is made to distinguish the scribes who worked on the MS.

THE Annual Report of the London Library was presented by the Committee last Wednesday. Mr. Frederic Harrison was in the chair, and read an interesting paper on some past eminent members of the Committee. Donations of books and the number of members both show an increase; and there has been a satisfactory sale of the Author and Subject Catalogues, which are, indeed, admirable for reference.

WE regret to record the death on Saturday last of Dr. Aeneas Mackay, ex-Sheriff of Fife and Kinross. Dr. Mackay, who was in his 72nd year, devoted most of his leisure to literature, and was Professor of History in the University of Edinburgh from 1874 to 1881. He regarded his two volumes entitled 'Practice of the Court of Session' (1877-9) as his *magnum opus*; but mention should be made of his memoir of Lord Stair (1873), his edition of Pitscottie's 'Chronicle' for the Scottish Text Society (1899), and his admirable little volume on the counties of Fife and Kinross. Dr. Mackay was also a contributor to the 'Dictionary of National Biography' and to the 'Encyclopædia Britannica.' It has been truly said of him that, in an age of specialization, he did much to maintain the traditional alliance between law and letters.

It is proposed to issue an Index to the Cole MSS. in the British Museum, made by Mr. J. E. Foster and Mr. G. J. Gray, and an appeal is made to cover the cost of the work, subscriptions for which (15s. net) should be sent to Messrs. Bowes & Bowes, 1, Trinity Street, Cambridge. The MSS.

refer largely to Cambridge, but also to other parts of the country, and an index to them, as they are extensive, will be of great value to students of research and antiquaries.

THE death of the Rev. Dr. K. A. Mackenzie of Kingussie removes a figure well known in Scotch education. It was largely due to Dr. Mackenzie that the Highland Minute of the Education Act was drawn up, by which pupils in the Highlands could earn about six shillings per head in grants more than pupils in the south and east of Scotland. He was frequently consulted by those in authority on educational matters, and some of the changes effected in the last Scottish Education Act in its passage through Committee were due to his initiative.

THE REV. S. BARING-GOULD writes from Lew Trenchard:—

"Will you allow me through you to apologize to Sir C. Kinloch Cooke for using some of the information relative to Princess Mary of Teck from his book, in my 'Land of Teck,' without first obtaining his permission, though I did refer to his book in a foot note as my authority? No lack of courtesy was purposed, and the omission was not due to oversight, but to an accident."

'THE STORY GIRL' is the title of the new novel by Miss L. M. Montgomery, which Sir Isaac Pitman & Sons will publish shortly. Like its predecessors, this autobiographic study of imaginative girlhood has Prince Edward Island for background.

THE Académie Française has not this year awarded the Grand Prix de Littérature of 10,000fr., although M. Charles Péguy was at the head in each of the four ballots. M. Péguy has, however, received the quinquennial Prix Estrade-Delcros of 8,000fr. for his 'Mystère de la Charité de Jeanne d'Arc.' The Prix Alfred Née of 3,500fr., for the most original work, has been awarded to M. Louis Bertrand. Col. Barattier receives the Prix Vilet of 2,500fr. for his books on Africa; and M. Paul Renaudin the Prix Narcisse Michaut of 2,000fr. for his book 'Ce qui Demeure.'

THE Académie des Inscriptions has this year divided the Grand Prix d'Histoire Gobert into two, the first prize of 9,000fr. going to M. Ch. de la Roncière for his 'Histoire de la Marine Française,' and the second of 1,000fr. to M. Lizerand for his 'Clément V. et Philippe le Bel.'

THE yearly meeting of the Gutenberg-Gesellschaft will take place in Mayence on the 25th inst., and will include an address by Herr Hans Koehler on 'Die Buchillustrationen in den ersten Jahrzehnten des deutschen Buchdrucks.'

AMONG Parliamentary Papers just published we note: Education, Ireland, Commissioners' Report for 1910 (post free 6½d.); and Brasenose College, Oxford, Statute, 1911 (post free 1½d.).

NEXT week in consequence of the Coronation the *Athenæum* will be published on Wednesday.

SCIENCE

The Voyage of the Why Not? in the Antarctic: the Journal of the Second French South Polar Expedition, 1908-10. By Dr. Jean Charcot. English Version by Philip Walsh. Illustrated. (Hodder & Stoughton.)

In our opinion the translator of this book has erred in anglicizing the two elementary words composing the ship's name—all the more since he has done this only in the title; in the text her French name is retained. Names, whatever their origin, are the property of the language in which they were first given. Dr. Charcot does not explain how the ship came by her curious name; we may suppose it due, as Sir. E. Shackleton has suggested, to "a dash of humour and a flash of hope."

The expedition whose fortunes are recorded in this splendid volume was originated under Government auspices, for the Chamber voted 28,000*l.* towards its cost. Dr. Charcot had established a claim to this national recognition by his previous expedition with the *Français* in 1903-5, which had to be undertaken with insufficient pecuniary resources. That ship was altogether too small for exploring so dangerous a region; and the wonder is that she was kept afloat two months after grounding on a reef in a high southern latitude. Good work was done, however, in spite of disadvantages; and when the commander began to plan another expedition to complete his work on the coast of Western Antarctica, he was able to raise a fund of nearly double the amount given for his first venture. The large sum of 16,000*l.* spent on the *Pourquoi Pas?* which was specially constructed for navigating the Antarctic pack, proved a wise expenditure. Like the *Français*, she struck on a submerged rock and sustained serious injury to her hull; but, although the risk of continuing her voyage was considerable, it was cheerfully faced, and she remained thirteen months longer in the Antarctic.

No part of the South Polar area is more interesting than that chosen by Dr. Charcot. A glance at the maps in Fricke's 'Antarctic Regions' (published in 1895) will show how enormously our knowledge of that quarter has grown in the last sixteen years. Before that date isolated patches of land, as Alexander I. Land, Peter I. and Adelaide Islands, and the Biscoe group, had been seen, mostly from a great distance; but their position with respect to lands much further north was entirely uncertain; and it was not really known whether what was vaguely termed "Graham Land" was a continuous tract or an archipelago of mountainous islands. The Belgian and Swedish expeditions between 1897 and 1903, and the two voyages of Dr. Charcot, have shed a flood of light on this region. We now

know that a narrow peninsula—widening considerably towards the south, and not pierced by any strait—extends southwards from near the sixty-third parallel for five and a half degrees of latitude, and perhaps further still; and the presumption is strengthened that it is part of an Antarctic continent. As the curtain has gradually lifted, the coasts of this "mainland," as it may fairly be called, have received various names from successive explorers.

On his first voyage Dr. Charcot discovered in 1905 a stretch of coast which he named Loubet Land, supposing it to be part of the mainland. His second voyage has convinced him that this is the land seen by Biscoe in 1832, and named by him Adelaide Island; but he found it to be ten times the length of seven miles given to it by Biscoe, and to be separated from the mainland only by a narrow channel. He has transferred the name Loubet Land to the mainland behind it, south of the Graham Land of Biscoe; and the coast for a hundred miles south of the island, which had never previously been seen, he has named Fallières Land. The mountainous tract seen forty miles off by the Russians in 1821, and named Alexander I. Land, had been sighted only four times in the interval, and always from a great distance. But in January, 1909, Dr. Charcot pushed his way through the floes to within two miles of its fringe of ice-cliff; and a year later, approaching it from the north-westward in clear weather, he discovered new land to the west and south of it, which appeared to bend eastward towards Fallières Land. This is to be named Charcot Land—not after the explorer, but after his father, the scientific professor. Thus Dr. Charcot's first opinion that Alexander Land is an island was considerably shaken; though its northern coast is not continuous with that of Fallières Land, it may be separated from it by a deep gulf, and not by a strait.

Regardless of the injured condition of his ship, Dr. Charcot sailed westward from this point along the edge of the pack, and sighted Bellingshausen's Peter I. Island—the first land discovered south of the Antarctic circle—which had not been seen since its discovery in 1821. On this westward cruise he saw many indications of land to the south, and thought that he was only prevented from actually seeing it by continual mist and fog. A little further west he missed an opportunity, which many geographers will regret. On January 18th, 1910, he was in the longitude (106° 54' W.), and only forty miles north, of Cook's "Furthest South" (71° 10')—long called his "ne plus ultra"—in 1774. From Cook's description of what he saw at this point it has been generally supposed that he had before him the ice-clad fringe of the continent, but failed to recognize it as such. Dr. Charcot, apparently unaware of this high probability, merely says:—

"It would have been easy for us, pushing straight forward into the ice, to make some 60 miles, which would have allowed us to

say that we had beaten Cook's latitude; but this small satisfaction would have cost us a lot of time and still more coal."

Four days later, in about 124° W. long., the pack forced him to the north; and he therefore made for Punta Arenas in Magellan Straits, where he arrived in his sorely battered ship on February 11th, 1910.

Dr. Charcot possesses descriptive powers of a high order; and the interest of his narrative leads one to hope that the record of his first voyage, 'Le Français au Pôle Sud,' may yet appear in an English dress. The present volume, like the former, consists mainly of extracts from his journal; and we are thus allowed an insight into the daily hopes and fears and anxieties which beset the commander of an Antarctic expedition. In January, 1909, he was naturally eager to find a safe winter harbour in the neighbourhood of his new discoveries. But the ironbound coast, infested with icebergs and sinking into great depths close to the shore, rendered his search abortive. Between the mainland and the southernmost point of Adelaide Island, which he named Cape Alexandra in compliment to the Queen-Mother, he moored his ship to the ice in a bay for several days; but the overturning of a large iceberg, which was split into a thousand fragments within 300 yards, convinced him of the danger of his position. A week earlier he had written:—

"Icebergs and ice-blocks are decidedly the curse of the region which we have chosen for our expedition. Great or small, they constitute a perpetual danger for the ship, which is never safe from them, whether she be under steam, at rest, or moored alongside a floe or in a cove. Almost always on the move, changing their course with surprising rapidity, according to the winds and currents, at times heading opposite ways, they give no opportunity for repose, even in the calmest of weather, and it needs the gift of philosophy and the indifference acquired by habit to anchor anywhere. Without risk of exaggeration, I may say that if we had been able to count those which we saw, even during the summer campaign, the figure would easily have mounted to over 10,000. Apart from the danger arising from their bulk, occasionally they break up, setting up great swelling waves which may bring danger too, and scattering over the ice-pack their fragments of blue ice as hard as rocks, against which the ship runs the risk of serious injury."

Eventually he found a cove in Petermann Island, at the southern end of Lemaire Channel, where he established himself for the winter of 1909. It was much further north than he wished, and only a few miles from his winter quarters of 1904; but even here he had to construct for his security an elaborate boom of chains and hawsers to prevent the intrusion of ice-blocks, so dangerous to the ship in a storm. But the spot had the advantage of being close to the mainland, the crossing of which to the eastern side was part of the programme. Unfortunately, the commander and one of his staff were afflicted during a relatively mild winter with a mysterious heart complaint, the symptoms of which bore close resemblance to scurvy. Several

attempts were made to scale the glaciated range of the mainland, but without success. On the last occasion, after being confined to their tents by a four days' snowstorm, the party reached the height of 3,500 feet, but then found themselves in an enormous cul-de-sac, which they called the Amphitheatre of the Avalanches, surrounded by inaccessible mountains. Dr. Charcot, like Capt. Scott, had some motor-sledges, but he does not speak favourably of them.

The lover of adventures, recounted modestly and without exaggeration, will find much to his taste in this charming volume. Dr. Charcot gives a vivid description of the Norwegian and Argentine whaling-fleets, which he twice visited in their head-quarters at Deception Island. On the second occasion he had his damaged ship examined by a diver, and was privately warned against returning to the south for another season's exploration—a warning which he kept to himself and totally disregarded. He is mistaken in calling the most easterly of the South Shetland group "King George I. Land"; on a later page it appears, with equal incorrectness, as "St. George Island." It was discovered in 1819 by William Smith (not "Williams," which was the name of his ship), and doubtless named after George III. The mistake has probably arisen from the "I." standing in some maps for "island." Generally, however, Dr. Charcot is well versed in the explorations of his predecessors, and shows a scrupulousness which is not too common in retaining the names given by the first discoverers.

The illustrations in the book, especially the panorama of winter quarters, are admirable; but it is disappointing to find no view of Alexander I. Land, since we are expressly told that, on the nearest approach to it, "all the cameras on board" were at work incessantly. The most conspicuous blot on the English version is the absence of a large-scale map of the discoveries; the small South Polar chart, which alone is supplied, does serious injustice to the results obtained. The translator has done his work in very capable fashion.

OUR LIBRARY TABLE.

The Progress of Physics during 33 Years. By Arthur Schuster. (Cambridge University Press.)—These lectures, delivered before the University of Calcutta three years ago, form excellent reading. In them the leading discoveries in physics, which is not now to be separated from mechanics and chemistry, are summarized in masterly fashion, and the lecturer gives more than one hint that is suggestive. On his own particular subject of magnetic storms, Dr. Schuster is still of opinion that the sun cannot be held directly responsible for their appearance, although he thinks that the centre of our system may indirectly bring them about, "either by direct radiation or by injection of particles which ionize the air through impact." These alternatives

are examined, with perhaps some leaning towards the latter, and Dr. Schuster then turns to consider the reason why the earth behaves like a magnet. The explanation that it is due to the masses of iron it contains he rejects, because iron loses its magnetism at the temperature and pressure that must exist in the centre of the earth; but he suggests that every rotating body may behave as a magnet, and experiments made even since he wrote lend much colour to this view. On the question of the cause of the earth's negative electric charge, he states his opinion, with some reserve, that it is atmospheric and not cosmical, and that the charge is not dissipated into space.

We wish we had room to dwell upon what is said with regard to scientific education, and why it is that the greatest and most far-reaching discoveries have seldom been the result of systematic laboratory work. On this point we should probably find ourselves in less close agreement with Dr. Schuster than in the rest of his admirably written book. The lectures have been well prepared for the press, although why the discoverers of radium should be called "Mr. and Mrs. Curie" we fail to see. The misplacing of a comma in the definition of action at a distance, at the beginning of Lecture II., makes the author say the reverse of what he intended.

The Silva of California. By Willis Linn Jepson. (Fisher Unwin.)—This volume, which is the second volume in the "Memoirs of the University of California," contains 283 pages of text, 85 full-page plates in black and white, and 3 large maps. Prof. Jepson has made an attempt to deal with the native trees of California in a manner befitting the importance of this region from the point of view of the arboriculturist. It has only to be remembered that California is the natural home of the Big tree (*Sequoia gigantea*) and the Redwood (*S. sempervirens*) to realize that the study of the Californian silva is as difficult as it is interesting. How hard it is to obtain trustworthy data respecting the age of such trees is shown by the many ill-considered statements made from time to time on the subject. Prof. Jepson gives us the best information it is possible to obtain, and he estimates the age of mature trees of *Sequoia gigantea* as from 500 to 2,300 years, but he explains that the data are still insufficient to warrant him in attempting to state the extreme age the species is capable of attaining. In comparison with these figures may be taken those relating to the allied species *S. sempervirens* (Redwood), mature trees of which are estimated to be from 300 to 1,500 years old. The Redwood timber, after but slight appreciation for many years, is now used extensively for posts, farm-buildings, finishing of houses, water tanks, wine-vats, telephone poles, railroad ties, roofing for freight cars, blocks for street-paving, and other purposes. But the Sequoias, though they claim the chief interest, are only some of the features of the Californian silva, which includes many fine pines and examples of Cupressus amongst the Gymnosperms, and a vast number of Dicotyledons amongst the Angiosperms.

Prof. Jepson's book can be unreservedly recommended to those who wish for authoritative information, and the plates will help the inexperienced to understand the principal characteristics of the different species.

RESEARCH NOTES.

In the *Compte Rendu* of the Académie des Sciences for last month is a communication from M. E. Henriot on the radio-activity of rubidium, which has already been the subject of experiment by, among others, Mr. Norman Campbell. Rubidium—which, it may be well to mention, is a metal of the alkaline group occupying a position midway between copper and silver—has, M. Henriot finds, a radio-activity which is to that of potassium as three to two. It possesses the peculiarity that its radiations, although more intense, have much less penetration than those of its neighbours in the group, which makes observation very difficult. Most of M. Henriot's experiments were made with the sulphate, which, like the sulphate of potassium, offers some advantage over the other salts in ease of working; but in order to be certain that the radio-activity was a property of the metal itself, he controlled these experiments by others with the chloride, iodide, nitrate, and the double salt of rubidium and aluminium. In each case he found the amount of radiation vary with the content of the metal, and he has therefore no doubt that the phenomenon is an atomic one, and is brought about, as in the case of the more highly radio-active bodies, by the disintegration of the atom. The number of substances thus exhibiting radio-activity is therefore gradually increasing, and, although we are still very far from proof that it is the property of all matter, there is more to be said in favour of this view than formerly.

In this connexion may be taken the ingenious paper by Prof. Harold Wilson (now of McGill University) which appears in *The Philosophical Magazine* for this month. Starting from Sir Joseph Thomson's assumption that atoms may be regarded as spheres of positive electricity containing negative electrons moving freely within them, he sets out to show how the number of electrons within the atom of any given substance ought to be deducible from its atomic weight. To get at this, he assumes the truth of Sir Joseph Thomson's theory that each element in a "series"—it is evident from the context that he means a group—of similar elements is derived from the one above it by the addition of a spherical layer of electrons together with the amount of positive electricity required to keep the atom neutral. He then shows that the tubes of force in such a system tend to become as short as possible, while their volumes remain constant. The effect of this, he says, will be to make the field round each electron as nearly spherical as possible, and to place the electron itself in the centre of the sphere. Arguing on this basis, he shows by mathematical reasoning that it is sufficient to find some means of dividing the sphere into a number of equal volumes, each as nearly spherical as possible and containing an electron at its centre, in order to determine their method of distribution, and that, when the number of electrons is large, they must be arranged like the centres of the shot in a pile of shot. In the example that he gives of thirteen electrons, he says we should expect to have one in the middle and the twelve others arranged round it at equal distances.

This, in its turn, suggests that the electrons arrange themselves within the atom on nearly spherical surfaces concentric with the surface of the sphere of positive electricity, or, in other words, like the successive skins of an onion. The fields of the electrons on the surface of the sphere will then form a layer, the cube of the thickness of which will

be approximately equal to the volume of the field of one electron. The calculations that he has made show that the number of the electrons in each atom actually comes out at about eight times the atomic weight in all cases, and this corresponds with estimates lately made on the scattering of radiation by different elements.

M. Pierre Weiss's discovery of the "magnetons," which has been more than once alluded to in these Notes, is well explained by an anonymous writer in the current number of the *Revue Générale des Sciences*. Having collated all the magnetic moments that have hitherto been precisely measured, the Swiss scholar found that there seemed to be some sort of relation between them. Different specimens of iron, for instance, gave different values for the magnetic moment of each; but all these appeared to be multiples of one aliquot part. The examination of different specimens of nickel gave a similar result; and M. Weiss was not long in perceiving that these aliquot parts in the case of the most widely differing atoms were identical. The greatest common divisor of these magnetic moments was therefore evidently of extreme importance, and it is this which M. Weiss has named the *magnetons*. He thinks he can show that the magnetons exists in iron, nickel, cobalt, manganese, copper, mercury, uranium, and the metals of the rare earths; and the writer from which the above is quoted suggests that it may be a common constituent of all elementary substances. From this he makes the further suggestion that it may possibly be the explanation of chemical affinity. Wiedemann and Pascal having already noticed the correlation of magnetic phenomena and chemical properties. He would, in fact, liken the magnetons to valencies; and, although this does not seem to rest for the present on anything but conjecture, it may be as well to keep the analogy in view.

The Hon. Robert Strutt's Bakerian Lecture on 'Chemically Active Nitrogen' is now in print, and appears in the current number of the Royal Society's *Proceedings*. Carrying further his experiments on the after-glow sometimes appearing in vacuum tubes recently subjected to an electric discharge—experiments which were noticed at the time in these Notes—Prof. Strutt discovered that nitrogen thus treated with the discharge of a jar with a spark-gap in circuit underwent a modification resembling that which converts oxygen into ozone. He further noticed that in this condition, from being one of the most chemically inert of gases, it displays great aptitude for combination. Thus he discovered that it acts freely upon ordinary phosphorus, turning it into red phosphorus, and also forming with it a nitride hitherto unknown. With silver and mercury it also combines, forming with the latter an explosive compound, and it attacks nitric oxide, part of which it converts, oddly enough, into the higher peroxide; while from acetylene and other halogen derivatives of the organic radicles it liberates the halogen, and combines with the carbon so as to form cyanogen. It should be noticed, however, that the existence of most of these compounds has been proved up till now by spectroscopic analysis only; and Prof. Strutt, in mentioning this, draws attention to the fact that the compounds of ozone have as yet received very little attention. His suggested explanation of the new phenomenon, to the effect that the glow is due to the recombination of the dissociated atoms, seems to be the only one which meets the circumstances.

M. A. Turpaine has had the good fortune to obtain evidence of the formation of a huge fireball or sphere of globular lightning, which seems to have been brought about from a flash of forked lightning striking a post equipped with an antenna set up by him for the purpose of registering electric storms. The formation of the fireball was witnessed by many spectators, one of the curious circumstances attending it being that the roof of the building where it fell was instantly swept clear of all dust, leaves, and other light substances, as if by the passage of a mighty wind. He thinks that the fireball was produced by the sudden fusing of the antenna, which made it necessary for the electric discharge to find a new path nearly at right angles to its former one; and he proposes to set up at Mauroc, on property belonging to the University of Poitiers, a post similarly equipped with an antenna bent at a sharp angle, and to see whether the phenomenon is reproduced. It is to be hoped that his experiments will be productive of some result, for the nature of ball lightning has till now remained a mystery, which has only been experimentally investigated, so far as one is aware, by Dr. Gustave Le Bon. M. Turpaine's own discussion of the affair appears in the current number of the *Journal de Physique*, while photographs of the occurrence can be found in *La Nature* for April 22nd.

On the question of the determination of sex, mentioned in these Notes for last month, M. R. Robinson communicates to the *Compte Rendu* above quoted his theory that the sex of the infant is determined by the activity of the supra-renal capsules in the mother, females who are in what he describes as a state of "insuffisance surrenale" always producing female children. This, he says, he has observed in fifteen cases, and no exception to the rule has yet come under his notice. Hence, he argues, that carefully prescribed doses of adrenaline should produce male infants, and he promises to go further into the subject, stating at the same time that he puts forward the theory with great reserve. The difficulties in the way of effective experiment on the subject are considerable; but in the meantime it should be noticed that the supra-renal capsules have, as M. Robinson notes, before been recognized as the cause of the nutritive and digestive troubles frequently attending pregnancy, and that these have often yielded to the administration of adrenaline. M. Robinson quotes Dr. O. Schwarz (of Vienna) for proof that adrenaline added to a mixture of glucose and yeast increases the production of carbonic acid by fifty per cent. This, he says, is due to the transformation of the glycogen of the yeast into sugar by the adrenaline, and he thinks that in the same manner it increases the quantity of lipoids in the blood.

In the same *Compte Rendu* M. Pierre Bouvier states that, in his opinion, many aeroplane accidents are due to the sudden vertigo, and even paralysis, which is likely to affect the aviator from the difficulty which the organism has in preserving the equilibrium between its own internal pressure and the constantly varying pressure of the external atmosphere. The organs charged with the maintenance of this he declares to be certain manostatic centres in the medulla oblongata, and he has found their sensitiveness much increased by slight cauterization of the mucous membrane of the nose. He says he has used the same remedy with effect in arterio-sclerosis, and he quotes the case of a young aviator whose arterial tension was lowered by it from 22 to 16, with the result that whereas he formerly always

suffered severely from oppressed circulation and vertigo on returning to earth after flight, he has had no such symptoms for four months.

A new mode of attacking the *Anopheles* mosquito, which is now admitted to be the most active agent in the propagation of malarial fever, is announced. In the valley of the Po, where malaria is fearfully prevalent, the paraffining of the pools and ditches is found to be impracticable, as it has a deleterious effect on the rice fields which nourish the chief industry of the district. In these circumstances it occurred to the inhabitants, according to the *Bulletin* of the International Institute of Agriculture, to stock the ditches with fish in the hope that they would prey upon the larvae of the mosquito. The scheme succeeded beyond expectation, the more so that the carp used for the purpose thrived exceedingly upon the diet thus provided for them, and increased so as to afford in their turn an increase in the food supply. F. L.

SOCIETIES.

ROYAL.—June 1.—Sir Archibald Geikie, President, in the chair.—The following papers were read: 'Experiments on the Restoration of Paralyzed Muscles by means of Nerve Anastomosis,' by Dr. R. Kennedy; 'The Morphology of *Trypanosoma evansi* (Steel),' by Col. Sir David Bruce; 'The Pathogenic Agent in a Case of Human Trypanosomiasis in Nyasaland,' by Mr. Hugh S. Stannus and Dr. W. Yorke; 'The Experimental Transmission of Goitre from man to Animals,' by Capt. R. McCarrison; 'The Action of Radium Radiations upon some of the Main Constituents of Normal Blood,' by Miss Helen Chambers, M.D., and Dr. S. Russ; 'The Mechanism of Carbon Assimilation,' Part III., by Messrs. Francis L. Usher and J. H. Priestley; 'A Contribution to our Knowledge of the Protozoa of the Soil,' by Mr. T. Goodey; and 'On the Anode and Cathode Spectra of Various Gases and Vapours,' by Mr. G. Stead.

SOCIETY OF ANTIQUARIES.—June 1.—The following were elected: as Ordinary Fellows, the Rev. James Davenport, the Rev. H. P. Stokes, and Messrs. S. H. Capper, A. O. Carle, F. C. Frost, H. R. H. Hall, G. E. Halliday, and J. H. Marshall; and as an Honorary Fellow, Mr. John Pierpont Morgan.

ROYAL INSTITUTION.—June 12.—The Duke of Northumberland, President, in the chair.—Miss A. Cartew and Lieut.-Col. A. W. H. Hornsby Drake were elected Members.—The Chairman reported the decease of the Dowager Duchess of Northumberland, and a resolution of condolence with the family was passed.

MATHEMATICAL.—June 8.—Dr. H. F. Baker, President, and temporally Mr. J. E. Campbell, V.P., in the chair.—Mr. T. H. Gardner was elected a Member. Mr. S. Chapman was admitted into the Society.—The President announced that the Dr. Morgan Medal for 1911 had been awarded by the Council to Prof. H. Lamb in recognition of his researches in mathematical physics.

The following papers were communicated: 'On the Roots of Multiple Theta Functions,' by Dr. H. F. Baker; 'On the Multiplication of Dirichlet's Series,' by Mr. G. H. Hardy; 'On the Range of Borel's Method of Summation of Series,' by Messrs. G. H. Hardy and J. E. Littlewood; 'On the Convergence of Fourier Series and of the Allied Series,' by Dr. W. H. Young; 'On some Two-Dimensional Problems in Electrostatics and Hydrodynamics,' by Mr. W. M. Page; 'The Determination of all Groups of Rational Linear Substitutions of Finite Order which contain the Symmetric Group in the Variables,' by Prof. W. Burnside; and 'On the Nature of the

Successions formed by the Coefficients of a Fourier Series,' by Dr. W. H. Young.

Informal communications were made as follows: 'Note on Mersenne's Numbers,' by Lieut.-Col. A. Cunningham, and 'On the Conditions that a Homogeneous Strain may be reducible to a Plane Strain and an Extension at Right Angles to the Plane,' by Prof. A. E. H. Love and Dr. T. J. I'A. Bromwich.

MEETINGS NEXT WEEK.

Mon. Surveyors' Institution, 8.—Discussion on 'The Position of Tenant Farmers in England and Wales on the Occasion of any Change in the Ownership of their Holdings.'

Tues. Statistical, 8.—Annual Meeting.

Science Gossip.

THE Medical Report of the Local Government Board has been issued as a Parliamentary Paper (post free 5d.).

TWENTY-TWO variable stars (four of which are of the Algol type) were discovered by Miss Cannon during examinations of the Harvard Map No. 52. Nine are situated in the constellation Ara. The range of variability is in most cases small, and no star at its brightest exceeds the eighth magnitude. The last (which will be reckoned in a general list as var. 45, 1911, *Telescopii*) was found independently by the late Mrs. Fleming by means of its spectrum, which she classified on a plate taken on September 30th, 1909.

ENCKE's periodical comet is again approaching perihelion, which, according to Dr. Backlund's calculation, it will probably reach on August 19th. At the last return, in 1908, it was only observed (photographically) at the Cape of Good Hope; but this may have been due to its position with regard to the earth. If seen in Europe at the present return, it will probably be during next month, early in which it will be situated in the constellation Taurus, to the northeast of the Pleiades.

THE fourth number of vol. xl. of the *Memorie di Astrofisica ed Astronomia* of the Società degli Spettroscopisti Italiani has appeared, containing principally a paper by Prof. Riccò on solar protuberances observed on the 28th of last April, a note by Signor Carnera on reference-stars in the Catania photographic catalogue, and a continuation of the spectroscopic images of the sun's limb observed at Rome, Palermo, and Kalocsa from the 22nd of September, 1883, to the 22nd of August, 1887.

ANOTHER small planet was discovered photographically by Prof. Max Wolf at the Königstuhl Observatory, Heidelberg, on the 22nd ult.

FINE ARTS

A History of Painting in Italy—Umbria, Florence, and Siena—from the Second to the Sixteenth Century. By J. A. Crowe and G. B. Cavalcaselle. Edited by Langton Douglas, assisted by G. de Nicola. — Vol. IV. *Florentine Masters of the Fifteenth Century.* (John Murray.)

A NOTE by the publisher in this fourth volume of the new edition of Crowe and Cavalcaselle refers apologetically to the fact that seven years have elapsed since

the date when its publication was promised, and holds out the hope that the remaining volumes will be issued in the course of the next twelve months. The news will be welcome to those who some years ago, with a choice of editions, preferred that which was to contain the latest revisions of the authors, together with notes embodying the results of more recent research. The magnitude of the latter part of the task is in itself almost sufficient to account for the delay. Since Crowe and Cavalcaselle wrote, the literature of Italian painting has become very extensive. Many of the most important contributions to it have appeared in foreign periodicals, and the references to these in the present edition are numerous.

The notes serve to show how well for the most part the judgments of the authors have stood the test of time. In more than one instance, as the editors point out, they have anticipated the path of modern discovery by their verdict. The qualities of the book in its original form are too well known to need description. A passing reference may, however, be made to the marked avoidance of fine writing, the sparing use of analogy or picturesque description, and the combination of documentary and stylistic evidence to serve each as check upon the other. As compared with certain other writers on Italian art, Crowe and Cavalcaselle are mechanical, but if infinite capacity for taking pains be genius, then they had it or something very nearly approaching it; as a consequence, they have written what bids fair to become a classic of reference.

The division of the new edition into six volumes causes each to possess considerably greater unity than was possible before. Whereas the record passed abruptly from Florence to Siena, and from Siena to Umbria, the volume before us deals exclusively with the work of Florentine masters of the fifteenth century. It therefore treats of Florentine art at what is undoubtedly the most interesting stage of its development. The preceding century, dominated by the genius of Giotto, had closed in the comparative stagnation of derived impulse. The ensuing stage was one of spontaneity and growth along many lines of development. As in 'The Progress of Poesy,' "a thousand rills their mazy progress take." The streams flow without break or barrier, with ever-increasing current, into the high sea of the Renaissance.

The names of painters which form the titles of the various chapters of this volume are a witness of this rich diversity. Of only two can it be said that their art is essentially imitative with no independent standpoint of theory. The others reveal Florentine art in its amazing vitality, gaining new power of representation by closer study of the laws of structure, of perspective and light and shade, of the nature of pigments and the relation of colours, and manifesting at the same time an unremitting devotion to

the spirit of beauty. To the results of this almost inexhaustible variety of effort Crowe and Cavalcaselle did more even-handed justice than any other writers by careful study of record and temperate measure of appreciation. A few of their conclusions have become invalidated; others need restatement, or must be supplemented on account of more recent discoveries.

Scientific criticism has achieved some of its most signal triumphs with regard to pictures which were formerly either assigned to Botticelli or classed as school pieces under his name, and here the quality of the editing may be tested. As an instance of this we may take the case of Jacopo del Sellaio, who is mentioned by Crowe and Cavalcaselle, on the authority of Vasari, as one of Fra Filippo's assistants of whom no works were known. The present work provides an admirable summary of the present state of critical knowledge, as based on documents and the art of the connoisseur, respecting this eclectic painter, whose personality was first revealed by the researches of Dr. Mackowsky, who ascribes to him no fewer than fifty pictures. Another of the same group is Francesco di Giovanni Botticini, to whom many works which formerly passed under the name of Botticelli are now assigned, including the Palmieri 'Assumption of the Virgin' in the National Gallery, which is referred to by Crowe and Cavalcaselle as one of Botticelli's loveliest and most remarkable productions. Botticini is now treated with sufficient detail to show the various influences to which he was subjected in the course of his artistic life.

In a less sympathetic vein is the reference to that more elusive creation of modern criticism known as "Amico di Sandro," against the homogeneity of whose artistic output, as defined by his sponsor, the editors deliver one well-directed blow, the effectiveness of which is perhaps a little marred by a cavil at the attempt at nomenclature on just the lines foreseen by the author at the christening.

The work of the editors is less effective in those few cases where the position taken up by Crowe and Cavalcaselle is directly at variance with the conclusions of modern criticism. It was necessary to respect the integrity of the original text and to separate the editorial additions, but the short foot-notes which are intended apparently to undermine and render untenable the authors' position at various points of their statement are more distracting to the attention of the reader than successful in their purpose. They scarcely do justice to the full strength of the case for revision of judgment as to the authorship of the frescoes at S. Clemente at Rome and some of those in the Brancacci chapel in the Carmine at Florence, which the authors ascribed to Masaccio, and which later critics with singular unanimity have assigned to Masolino. Crowe and Cavalcaselle, always

cautious and sure-footed, seem to have recognized the stylistic resemblances between the more primitive of the work in the Brancacci chapel (such as 'The Raising of Tabitha'), the frescoes at S. Clemente, and those at Castiglione d'Olona which bear Masolino's signature, and of which the authorship has never been held in doubt. But they were tied up in a maze of chronological difficulties, partly of their own creation, and these prevented them from solving the question in the most natural manner, namely, by rejecting Vasari's unsupported statement as to Masaccio's authorship of the works at S. Clemente, and then by attributing these works to Masolino together with certain of the frescoes at the Brancacci chapel, where we know Masolino to have worked, on the evidence both of Vasari and of Albertini. These attributions rest primarily on the basis of the strong stylistic similarity existing between these works and the signed work at Castiglione d'Olona, which apparently was not known to Vasari.

The editors' notes reveal a wide range of connoisseurship. The unduly polemical tone in which some of the conclusions were presented in former volumes has not escaped comment. The reproach is still in some cases deserved. It is desirable on many grounds that the editing of a classic should be carried out in as impersonal a manner as is consistent with the renewed vitality which is the aim of the publication. Of this renewal at all events there can be no question, but there is some unnecessary raking of embers, of which in conclusion we present an instance. Crowe and Cavalcaselle ascribe to Fra Filippo Lippi a picture in the Maitland Collection of St. Peter and St. John healing the lame man. A note states that this predella picture is now in the Berlin Gallery, having been previously in the possession of Mr. Langton Douglas, who attributed it to Francesco di Giorgio, and that, like other works of Francesco di Giorgio, it reveals very strongly the influence of Girolamo da Cremona. This is an entirely pertinent revision of the statement of the authors both as regards the place and origin of the picture. The note goes on, however, to say that the editor was the first to point out several years ago the intimate connexion that existed between Francesco di Giorgio and Girolamo da Cremona, and that Mr. Berenson, writing more recently, has treated this connexion as though it were a new discovery, and that Mr. Berenson gives another part of the same predella to Girolamo, with which opinion Mr. Langton Douglas does not agree, and therefore marshals a number of arguments of a not very cogent character why both parts ought to be assigned to Francesco. The work of confuting another critic is apparently so absorbing that we are not even told where this other part of the predella is or what is its subject, and the omission is the more noteworthy because this picture is not mentioned by Crowe and Cavalcaselle.

OUR LIBRARY TABLE.

Art in France. By Louis Hourtinçq. (Heinemann.)—No more useful book of reference, both to artists and amateurs in art, can be imagined than this new volume of the "Ars Una" series. The 850 illustrations, too small for purposes of study, are sufficient to recall to memory works of art which have been already seen, and even to give some idea of an unknown picture to a student familiar with the bulk of the artist's output. The account of French art is, as might be expected from the official position held by the author, accurate and full, though compressed; and his personal opinions on matters of taste, if they can be suspected, are never obtrusive. The translation is adequate, though it loses the graces of style in the attempt to render the original literally.

We do not propose to enter on a criticism of M. Hourtinçq's catalogue of French art, but some of his dicta seem to reflect a certain narrow-mindedness open to question. He distinguishes, for example, France from the rest of the world by saying: "No one would hesitate to say which was the Golden Age of Greece, Italy, Spain, England, or Flanders. In France it is impossible to pronounce without scruple." This is merely to say that M. Hourtinçq knows a good deal about French art, and less about that of the other countries. To pronounce upon Greek art is easy, since so many of its products have been destroyed: we have no conspectus of Greek paintings, or the work of whole schools. But what Englishman could hope for general acceptance in pronouncing any period the Golden Age of English art? The ages of Van Eyck and of Rembrandt in Flanders are predominant now; a while ago Rubens held the field. We can fix a Golden Age for Italy now; a century ago the Golden Age was quite other. Even for France the cosmopolitan critic wonders at the bias of French experts, who lay so much stress on the national achievement in painting, while they attach little importance to the surpassing excellence of their sculpture, in which they have produced a succession of masterpieces in the unbroken tradition of classic art. M. Hourtinçq cannot be charged with neglecting this side of his subject: indeed, as things go, he has devoted a large amount of space to it, and we suppose even the bad art he has had to illustrate has its public. Anyway, his volume is an excellent handbook.

The English Staircase: an Historical Account of its Characteristic Types to the End of the Eighteenth Century. By Walter H. Godfrey. (Batsford.)—The story of stone staircases from Norman to Tudor days is given in outline by Mr. Godfrey, but he reserves his special attention for the comparison and description of "the new methods of the Early Renaissance, the massive splendour of the Jacobean type, and the quiet dignity of the Later Renaissance." The pierced panels of flowing foliage, characteristic of the Carolean staircase, which for a time put the turned baluster out of fashion; the graceful elegance of the Georgian stair, and the ingenious application of wrought ironwork in the designs of the close of the seventeenth and of the eighteenth century are all carefully discussed and classified.

The staircase appeals specially to the architectural student. Its evolution presents an almost bewildering diversity of methods. So soon as the newel or circular form was abandoned, the running of the

staircase in an oblique direction from floor to floor formed an almost continuous puzzle both to the later Gothic and the Classic designers, and remains to the present day one of the chief difficulties that confront the ambitious young architect of either domestic or public buildings of any pretensions. This volume, therefore, cannot fail to be of particular value to architects, especially as the illustrations are not only numerous, but also of genuine merit. The fifty-one plates, specially photographed, have been well reproduced by the collotype process, whilst in the text occur fifty-five illustrations from measured drawings of complete stairs or their salient details.

Mr. Godfrey draws attention to the fact that the newel stairway was not the only English form in mediæval days. A plain straight flight of stone steps between two walls was now and again employed when required for the daily use of many people, and there is a fine example of this in the Norman keep of Castle Rising. Religious houses, too, afford certain instances; thus a straight flight leads to the refectory on the first floor of the Vicars' Close at Wells; and a good flight, with a stepped parapet on the outer side, leading to the canons' dormitory, forms a notable feature of the priory church of Hexham. The entrance to the keep of Farnham Castle affords another well-known example, though not cited by Mr. Godfrey.

The plates illustrate admirably the richness and variety of work so soon as domestic staircases began to be constructed of wood. Several of them present fairly well-known instances, such as the stairways of the Commandery, Worcester; Hatfield House, 1610; Aston Hall, Warwickshire; and Ham House, Richmond. But the majority are examples which have seldom, if ever, been previously pictured. Amongst these may be mentioned Oakwell Hall, 1583; the Talbot Inn, Oundle; and Dawtry Mansion, Petworth. There are two good plates of the staircase erected for the Duke of Chandos in 1715 at Canons, and moved to Chesterfield House, Mayfair, some thirty-five years later, when the vast mansion was pulled down; the iron balustrades are a fine achievement. It is a pleasure to find a picture of the simple but graceful Georgian balusters of 44, Great Ormond Street. This street was a fashionable quarter in the latter half of the eighteenth century, and it was from Lord Chancellor Thurlow's residence in Great Ormond Street that the Great Seal was stolen in 1784. Several houses, in addition to No. 44, retain graceful staircases and chimney pieces.

It is a little surprising not to see either a description or illustration of the fine bold staircase of Milton Court, Dorking, *circa* 1600; it is somewhat peculiar, for it runs from the basement to the top of the house in an annexe of its own. The dignity of this staircase was the chief cause of the preservation of the house when it had been doomed to destruction. Another staircase that we miss, from a much smaller house, is curiously enough of a like name. Milton Manor, near Northampton, has beautiful Carolean pierced foliage designs in the place of balustrades. But Mr. Godfrey supplies excellent plates of this style from Dunster Castle and from a house in the High Street, Guildford. He might have strengthened his statements as to the introduction and use of the spiral baluster by reference to altarpieces of that description, the dates of several of which are exactly or approximately known.

If a further edition of this handsome and informing volume is called for, the author might devote a little attention to certain

west-gallery staircases still surviving in churches, for they are sometimes of uncommon design. The staircases in Odham Church of 1632 are notable, and so too, in a different style, are those of the double-tiered west gallery of Cowley Church, Middlesex, erected in 1780. Under the tower of Whitchurch, Hampshire, is a well-carved fifteenth-century oak casing to a flight of newel stairs of single blocks of wood; and in a similar position at Oxted is an interesting tower staircase of much later date. It might, too, be well to note pulpit stairs. Some of those of Georgian days were graceful in design.

The Castles and Walled Towns of England. By Alfred Harvey. (Methuen & Co.)—Mr. Harvey, in these useful and attractive pages, considers the subject of English castles in the broad acceptance of the term, that is to say, masonry structures intended for the purpose of residence and defence, whether purely or preponderantly military, or whether more important as residences than as fortresses. With this scheme he has associated an account of the mural defences of towns, a subject upon which little has hitherto been written, except in the cases of the walls of York, Chester, Southampton, and one or two other prominent instances. To ensure accuracy in this much-neglected field of historical archaeology, Mr. Harvey

"has made a perambulation not only of every town known to have been walled in the Middle Ages, but of every town which it appeared to him should or might have been—a task involving some little labour and the occasional penetration of insidious localities, but a method of exploring an unknown town, whether at home or abroad, which well repays the trouble."

In dealing with the large subject of the castles of England, a system of classification has been adopted which has the advantage, with a few exceptions, of following a chronological order. The whole series is divided into two main types, namely, "Castles with Keeps" and "Keepless Castles." Each of these types presents three well-marked varieties. The castles with keeps are subdivided into those with rectangular, shell, and circular keeps. The keepless castles also divide themselves into three groups, namely (1) castles in which the keep was discarded, and its place taken by a main ward of no great area, surrounded by a lofty wall flanked with mural towers; (2) the true Edwardian or concentric castles, in which the main ward is surrounded by a second and sometimes by a third line of defence; and (3) the later castles, wherein the idea of defence was more or less subordinate to that of domestic comfort.

The chapter which deals with the geographical and topographical position of English castles is of no small interest and value. Castles are by no means uniformly distributed, though they are to be found in every county of England and Wales. When their military importance is considered, it is only natural that they should be found with great frequency on the Welsh and Scottish frontiers, and also on or near the coast of the south-eastern group of counties, where the landing of a Continental foe was most to be dreaded. They also abounded in the district round London, which would be the objective of any foreign invasion or domestic rising. London itself had not only the Tower but also Baynard's Castle, just outside the walled city, the last traces of which have disappeared during recent years.

Between London and the English Channel castles are of most frequent occurrence; the county of Kent alone had at least thirty-

eight, the majority of which still remain. The chief highway to the Continent, always crowded with travellers, lay through Rochester and Canterbury, terminating at Dover, and each of the three possesses one of the finest Norman keeps. On the south coast, in addition to Dover, there were the castles of Folkestone, Saltwood, and Romney; whilst the entrance to the Medway was guarded by a powerful castle at Queenborough. It was also on the shores of Kent that a large proportion of Henry VIII.'s coast castles were erected, among which those of Walmer and Deal are prominent. Surrey on the contrary, described here as "a county of poor soil and sparse population," possessed but few castles, the only two of importance being the royal castle of Guildford and the episcopal castle of Farnham. The Midlands were but scantily provided with fortresses, chiefly because they were at a safe distance from both seaboard and land frontiers, but partly no doubt, as Mr. Harvey shrewdly surmises, because these counties were usually the property of a few great lords.

In discussing the question of Norman castles with rectangular keeps, three examples are wisely chosen for special description and illustration, namely, those of Hedingham, Middleham, and Richmond. Durham, Berkeley, and Totnes are selected as examples of shell-keep castles; whilst we find illustrations of the circular keep in Conisborough, Oxford, Pembroke, Caldecott, Skenfrith, Launceston, and Odham. Of the keepless castles particular attention is given to the Edwardian examples of Harlech, Kidwelly, Caerphilly, Conway, Beaumaris, and Ludlow. Of the later castles Bolton and Ashby-de-la-Zouch are well described and illustrated.

The section on the defences of walled towns is notable, and for the most part original. Plans are included of the mediæval walling of Leicester, Southampton, and Conway. A valuable appendix supplies a list of castles in England and Wales existing or known to have existed. They are arranged under counties, and distinguishing marks show whether there are remains of great or small extent, or whether the site is now marked only by earthworks. This is the first time that such a thorough list has been attempted, and it is complete and accurate, except in a few cases of trifling moment.

The book is remarkably well illustrated, both by plates and drawings in the text. It was a good idea to give several illustrations of castles from borough arms or seals.

A CENTURY OF ART AT THE GRAFTON GALLERY.

The attempt of the International Society to illustrate by this collection "the major tendencies of the last hundred years of effort and development in England and France" has resulted in such a prodigious variety that a neophyte might well gasp at the prospect of trying to understand the artistic movement of a period in which even the more important currents were so numerous, so diverse, so apparently unrelated. In part this impression is misleading, resulting from the unscientific habit of cataloguing works of art under the names of the men who produced them. The organizers of the exhibition have thus striven to get together examples of most of the artists who have had any important part in moulding the movement of the period in question. These are many, and, in

reaction from an ideal of uniformity, obviously diverse in character; but the diversities are often superficial, and add nothing essential to the value of the work. If we were in the habit of classifying pictures as we classify other organisms, by their structure and functions, we should recognize that a relatively restricted number of technical ideals—of kinds of vision—sufficed to satisfy even this restless period by their combination in varied proportions. Mathematicians know how rapidly the possible combinations of a few elements mount up. The nineteenth-century artist was particularly keen to discover for himself some fresh one, and so to disguise it with extraneous oddity as to make it appear an entirely fresh departure unrelated to the practice of other artists. To some minds this was pleasant—to others disturbing, and the would-be originals exhausted themselves in sarcasm at the expense of the critics, who, they averred, rejected any genius they could not pigeon-hole. Yet, after all, a taste for unity and sequence is more of the essence of æsthetics than the thirst for surprise and disorganizing novelty.

This apology for the Philistine of yesterday will seem reasonable to any one who suddenly returns from the study of Oriental art, with its firm hold on the essentials of design, to the atmosphere of petty differences, the febrile effervescence, of European art in the nineteenth century. The activity is wonderful, but what a waste of energy! How large a percentage of the substance of each innovation is mere change for the sake of change!—a purposeless departure from the normal aims of art, which in its turn will provoke reactionary excesses in another direction. Two landscapes, *Seascape and Cliffs* (5) by J. Crome and *Waterfall* (16) by John Sell Cotman, date from the beginning of the century 1810-1910, and contrast with the more typical work of the period because they are examples of contented pre-occupation with beauty of a familiar sort, claiming no particular originality. They differ but slightly from the best landscape paintings of the seventeenth and eighteenth centuries, and, after all, are more permanently satisfying than most of the experiments which followed. Something doubtless has been gained by those experiments, but much more has been lost, although the complete absence of Impressionist work (somewhat strange in an exhibition claiming to represent the activity of the nineteenth century) puts the later developments of landscape art really outside our subject. The English Pre-Raphaelite movement is perhaps, on the other hand, given more than its proper importance. It is finely represented by Holman Hunt's *Hireling Shepherd* (42), wherein the draughtsmanship, which feels its way over surfaces, never losing touch with matter that it may the more subtly measure space, is to some extent justified because the artist deals with a moment when nature is bursting with vitality and every inch of surface radiates life and heat. The equally well-known early Millais, *Ferdinand lured by Ariel* (48), has not the same justification, and we are wearied by the trivial multiplicity of detail which has neither the intrinsic significance of that of 'The Hireling Shepherd' nor the symbolic value which belongs to detail in those classical paintings least directly inspired by nature, and which comes from severe subordination to the general structure of the picture. The old academic commonplace which enjoins variety within unity as a fundamental necessity of art is rather strengthened than otherwise by the sight of so many artists straining now this way, now that, from the norm which their predecessors

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strode to keep to. Whistler is from this point of view the natural response to Holman Hunt, and the choice of the charming *Cremorne Nocturne* No. 2 (87), with its great stress on unity even—we might say above all—of an obvious sort, and its rather emasculate and empty characterization, as representing Whistler's art, seems to mark the determination of the selecting committee to show both the extremes of the period illustrated, and their own catholicity of admiration, which ranges from the 'Cremorne Nocturne' to *The Light of the World* (53).

The latter picture, egregiously common when judged as painting, marks, as do many of the Rossetti's in the present show, the use of a literary motive which was so noticeable a feature of the work of the latter half of this period in England. The severely literal delineation of the superficial which characterized the English Pre-Raphaelites had not often in Rossetti the splendid illustrative force of 'The Hiring Shepherd' (the *Girl at the Window*, 62, is a rare exception, and more typical of Hunt than of Rossetti); and if, on the other hand, he never sinks to the level of 'The Light of the World,' the reason is that, alongside of the perfunctory adherence to fact which he carried as a dead weight, in obedience perhaps to Ruskin, he commanded a line not so literal as it appeared to be, but composed with great dramatic power. This, the fertile element in his rather miscellaneous production, is what saves his otherwise bad picture *The Return of Tibullus to Delia* (38). Here, and indeed usually, it is weakened by his pretence at realism and his mania for picturesque accessories, just as with Burne-Jones a power of design rather less dramatic is blunted by a nerveless characterization and perpetual softening of transitions akin to Whistler's on his weaker side. In this respect the two panels *St. Frideswide in the Pigstye* (39) and *The Death of St. Frideswide* (52), are not quite a choice typical of Burne-Jones, but rather represents an attempt to disentangle his formative from his disintegrating influence. Had this been done more frequently in the show, we might have had an exhibition presenting fewer personal idiosyncrasies, but a simpler statement of the vital forces of the time.

We do not mean by this criticism to imply that the show at the Grafton Gallery is not well worth a visit, or many visits. Indeed, so long as we are destitute even of names for the main impulses which have animated artistic activity for the last century, the usual classification by artists, and, if fuller classification is attempted, by date, is perhaps inevitable. Certainly, however, the arrangement does not make for simplicity. Even such a relatively simple branch of art as black-and-white drawing, when illustrated in this fashion, makes demands on the adaptability of the visitor which are somewhat fatiguing.

In dealing with black-and-white, in which, works being more or less of a size, their disposition does not present such insurmountable difficulties as is the case with pictures, some rough classification according to the kind of vision seems possible. At the outset of the period in question Rowlandson (123, 124) for all his calligraphic ease of line, represents the plastic conception of drawing; Fuseli (119-121) and Blake (125-129), the more abstract use of line. Men like Stevens and Delacroix obviously group with the first, grading imperceptibly through Wilkie and the like to colourless imitation, through Millet and Daumier to

an art almost as abstract as that of Blake. Beardsley is obviously of the other family, which again shades off through Rossetti and Millais towards literalism. M. Rodin as a draughtsman coquettes between the two modes. Keene designs in plastic fashion, but with a certain raggedness which calls for his overlay of colour-suggestion and the witchery of mysterious lighting to trim his work into compactness.

One of the best features of the show is a small but admirably representative collection of the work of the President, M. Rodin.

THE GOUPIL GALLERY.

THE exhibition of the work of Mr. Tom Mostyn is the more important of the new arrivals at the Goupil Gallery. Mr. Mostyn has a natural gift of imagination, but has never had the severe mental training necessary to enable him to sustain a flight of the imagination coherently in the same strain, and to maintain every element in his picture—draughtsmanship, illumination, the treatment of local colour—at a consistent degree of abstraction. For this he is hardly to be blamed, for there was and is little enough of such training to be had. One can imagine a painter of vaguely romantic aspirations (sensible enough to know that these aspirations do not suffice to fit him out as an artist) seeking in the ordinary Academies of our day instruction in the principles of his art. He obtains at such institutions a certain education in the practice of realistic painting, and Mr. Mostyn's figure pictures suggest the quality of the instruction to be gained. Here he seems in despair to give free rein to fancy, trusting entirely to his instinct for improvisation. It is a lesser mistake than a literal painstaking copying of nature for such a temperament as Mr. Mostyn's, but we miss the greater refinement he might have won with more insight into the nature of artistic conventions and more respect for the massive structure of his paint. The minor rhythms lure him from his main theme. He is prone to overtrim with spangles and lacework a design not forcible enough in its main contrasts to carry such adornments. He works by means of light, but does not show sufficient consistency in maintaining it at a given angle to make it a convincing revealer of form. In his use of line and colour alike he frequently drops into mere easy picturesqueness, and forgets that in imaginative work above all it is fatal if the exceptions obscure the rule.

We thus see an undoubtedly genuine inspiration falling short of full realization for want of such a grasp of the principles of the rhetoric of painting as any student of Poussin would probably have received.

One painting by Mr. Romaine Brooks has a theme of obvious chiaroscuro which the artist is content to utilize frankly for what it is worth. No. 4, *Pink Dress and Turkey*, is a satisfactory study, the sequence of planes from light to shadow, and the two or three similar notes of colour being well observed. The other works, however, are inferior, the light effects being so subtle that their structure has escaped the artist's perception, and left him with empty hands and enormous canvases to furnish.

SALES.

MESSRS. CHRISTIE sold on Friday, the 9th inst., the following works, the property of Mr. J. D. Charrington. Drawings: *Rosa Bonheur, Landes Peasants going to Market*, 220*l.* *C. Fielding, A View of Culver Cliffs from Bembridge, Isle of Wight*, 32*l.* *Birket Foster, Turnberry Castle, Ayrshire*, the early home of Robert Bruce, 131*l.* *The Rialto, Venice*, 115*l.* *J. Israëls, The Treat*, 44*l.* Pictures: *J. Linnell, The Mill*, 430*l.* *R. Madrazo, The Music Lesson*, 262*l.* *J. Phillip, Meal Time*; or, *Turn about is Fair Play*, 262*l.*

The remainder were from various properties. Drawings: *E. M. Wimperis, The Ferry*, 162*l.* *J. Maris, The Barge Horse*, 225*l.* *C. Fielding, A River Scene*, with classical buildings, boats, and figures: *sunset*, 178*l.* *Sir E. Burne-Jones, Venus Epithalamia*, 304*l.* Pictures: *Sir E. Burne-Jones, The King's Daughter: Story of St. George and the Dragon*, 273*l.* *F. Holl, General Viscount Wolseley*, 304*l.* *T. Faed, A Gipsy Mother and Child*, 257*l.*

The same firm sold on Monday last the following prints and engravings: *Cottagers, after Morland*, by W. Ward, with title in etched letters, 54*l.* *A Visit to the Boarding School, and Visit to the Child at Nurse*, after and by the same (a pair), printed in colours, 178*l.* *The Affectionate Brothers*, after Reynolds, by F. Bartolozzi, printed in colours, 110*l.* *Lady Smyth and Children*, after and by the same, printed in colours, 336*l.* *Miss Farren, after Lawrence*, by F. Bartolozzi, printed in colours, 399*l.* *The Fortune Teller*, after Owen, by C. Turner, printed in colours, 60*l.* *Countess Gower and Daughter*, after Lawrence, by S. Cousins, first state, 152*l.* *Lady Louise Manners*, after Hoppner, by C. Turner, 173*l.* *Blind-Man's Buff*, after Morland, by W. Ward, printed in colours, 60*l.* *The Angler's Repast*, after and by the same, printed in colours, 94*l.* *Cottager, and Villager*, by P. W. Tomkins (a pair), printed in colours, 115*l.*

On Thursday and Friday in last week Messrs. Sotheby sold the following prints: *J. R. Smith, Narcissa and Flirtilla*, 58*l.* *J. Hogg, after W. Peters, Sophia*, in brown, 47*l.* *F. Bartolozzi, after Reynolds, Lady Elizabeth Foster*, 47*l.* *J. R. Smith, after H. Walton, The Fruit Barrow*, 46*l.* *S. Cousins, after Lawrence, Master Lambton*, 120*l.* *Sir F. Seymour-Haden, Études à l'Eau-forte*, 210*l.* *D. Y. Cameron, Notre Dame*, interior, 65*l.*

Fine Art Gossip.

WE congratulate Prof. Lanciani, our learned correspondent from Rome for many years, on being raised to the rank of Senator, and receiving at the same time from the King of Italy the Commandership of the *Ordine dei SS. Maurizio e Lazaro*.

THE committee of the Association Taylor has awarded the Prix Galimard-Jaubert, of the annual value of 1,200 francs for four years, to Mlle. Marchal for her plaster group 'Parmi les Roses,' exhibited in this year's Salon.

THE death at the age of 71 is announced from Berlin of Prof. Johannes Otzen, the architect. He studied at Hanover under Hase, and devoted his talents to adapting the Gothic style to the requirements of modern church architecture. Several of the principal churches in Berlin, Hamburg, and other important towns were his work. He was for many years Professor at the Technical College in Charlottenburg, and Director of the chief Studio of Architecture in the Berlin Academy of Art.

CRITICS will shortly have a chance to examine the Jan van Eyck portrait in the Bruckenthal Collection at Hermannstadt, which is to be lent to the Munich Gallery.

To the same Gallery, according to the *Cicerone*, some of the finest pictures in the Nemes Collection at Budapest are to be

lent for some months. This will be welcome news to many, as the collection is one of the most remarkable among the private galleries which have been formed in recent years. The arrangement is due to the initiative of the energetic Director at Munich, Herr von Tschudi.

EXHIBITIONS.

SAT. (June 17).—Mr. William Brock's Water-Colours of Normandy. Carroll Gallery.
—M. Lucien Frank's Works, Rowley Gallery.
—Mr. F. P. Ogilvie's Water-Colours of Egypt. Modern Gallery.
—Water-Colours by Mr. A. Rodmily Feden, Mrs. Eastlake, and Mr. C. H. Eastlake, and Drawings by Aubrey Beardsey, Ballie Gallery.

MUSIC

THE WEEK.

COVENT GARDEN.—*Samson et Dalila.*
Roméo et Juliette. *Aida.*

An exceptionally fine performance was given of Saint-Saëns's 'Samson et Dalila' on Wednesday in last week. M. Franz impersonated Samson, and by his effective singing and dignified acting created a deep impression. Madame Kirkby Lunn, who has been the Dalila since the opera was first produced here, also felt his influence.

On the Friday Gounod's 'Roméo et Juliette' was heard for the first time since 1906. Madame Melba has long been associated with the opera, and in the music assigned to Juliette she has many opportunities of displaying her beautiful voice to advantage. Again in this work M. Franz, though occasionally his intonation was not quite true, proved an excellent Roméo. The performance generally was very good, and the orchestral playing, under the direction of Mr. Panizzi, most satisfactory.

There is nothing new to say about Mesdames Destinn and Kirkby Lunn as Aida and the Princess in Verdi's opera, nor of Messrs. Martin and Gilly, who as Radames and Amonasro distinguished themselves; but mention must be made of a Russian artist, M. Sibiriakoff, who last Saturday impersonated Ramfis. The part is only small, but the singer displayed a genuine basso voice, and is evidently an experienced actor. He will no doubt appear in parts which will enable him more fully to display his gifts.

QUEEN'S HALL.—Recitals by Rosenthal and Paderewski.

MORIZ ROSENTHAL AND IGNACZ PADEREWSKI are two of the most notable pianists of the day, and both have recently given recitals. The former yesterday week played Beethoven's Sonata in E (Op. 109), and while admiring his beautiful tone, perfect technique, and thoughtful reading of the music, we could not but notice a lack of emotion. In Schumann's 'Carneval' it was different. With this he seemed in fuller sympathy, displaying character, colour, and warmth. The technical difficulties here are greater than in the Sonata, and, as we have often noticed, it is only music which brings Rosenthal's executive powers into full play that makes

a really strong appeal to him. Some of the numbers were perhaps taken at too rapid a rate, and in the concluding March certain effects were concessions to public taste. Liszt and Rubinstein, the two greatest pianists of the past, yielded occasionally in the same manner to the public love for sensation. Such considerations do not affect Rosenthal as a rule, except when he is interpreting music of a purely virtuose character.

M. Paderewski, who has not appeared in London for several seasons, gave a recital on Wednesday afternoon. The pianist, like all great artists, has days when he feels specially in the vein, and on Wednesday his renderings of the first three numbers of his programme were remarkable for intellectual grasp of the music breadth, strong emotion, superb technique, and fine gradations of tone. He first played the Brahms Variations on a Handel Theme, and there was a sense of bigness all through the performance. Next came Beethoven's comparatively early Sonata in D minor, Op. 31, No. 2, yet one of his most poetical. Of this M. Paderewski's reading was truly classical, though full of life, feeling, and warmth. This was followed by Schumann's Sonata in F sharp minor, Op. 11, a work full of earnest thought and romantic feeling. The pianist gave so glowing a rendering of the music as to make one forget that all of it is not equally inspired. The only other pianist who could be compared with him was Clara Schumann, but she had neither the strength of finger nor the commanding technique which he displays. The conception of the music with both was, however, almost identical.

Some Chopin solos followed, and there was, of course, some very clever, beautiful, delicate playing, but nothing to equal what had gone before.

Massenet and his Operas. By H. T. Finck.—*Franz Liszt and his Music.* By Arthur Hervey. (John Lane.)—Mr. Finck describes the success of Massenet as one of the puzzling phenomena of modern musical history, yet he himself gives a satisfactory explanation of it. He admires Massenet's music, partly because of its refined orchestral colouring and piquant harmonization, partly because of its frank and ingratiating melodiousness; and those are the very qualities which attract the general public. Our author also refers to the great success of four of the operas ("Le Jongleur de Notre Dame," "Hérodiade," "Sapho," and "Grisélidis") in New York. But those performances were given with fine casts, an additional and strong attraction.

Massenet's operas 'Le Roi de Lahore,' 'Hérodiade' (under the title of 'Salomé'), 'Manon,' 'Le Cid,' 'Werther,' 'La Navarraise,' and 'Le Jongleur' have all been produced at Covent Garden, but not one of these has achieved popularity—not even 'Manon,' which is still occasionally given. This is strange. Wagner, Verdi, and Puccini have certainly proved powerful rivals, but their works are also admired in America. 'Le Jongleur de Notre Dame' is a really beautiful work, and unique in its

kind; and we believe that if, as with 'Pelléas et Mélisande,' the Syndicate had persevered with it in spite of the cold manner in which it was received, its merit would at last have been recognized. Like Debussy's work, it is very different from ordinary operas; hence, we presume, it caused disappointment.

Mr. Finck's book is welcome as a first attempt to describe Massenet's art-work. Moreover it comes at an opportune moment, since 'Thaïs' is to be produced at Covent Garden during the present season. Mr. Hammerstein also is likely to give prominence to Massenet's operas when his Kingsway house opens in the autumn. The volume contains many illustrations, also an excellent portrait of the composer.

Liszt and his art-work have been fully described and discussed by Lina Ramaan in her great biography, but Mr. Arthur Hervey's new book is most acceptable, for he owes little or nothing to the work just named, and, as he justly remarks in his Introduction, "comparatively little has been written in England about Liszt, outside the pages of biographical dictionaries and histories of music." The forthcoming centenary of Liszt's birth is an event which naturally suggests a review of one who "occupies a unique place in the musical Pantheon." Liszt virtually discovered Wagner, and in many ways helped him to mature his great gifts, and produce the works which have immortalized his name. For this, and for many kind acts Mr. Hervey's praise of the man is fully justified. The opinions expressed with regard to Liszt as a composer may, however, appear to many, as they do to us, too eulogistic. Every serious musician recognizes Liszt as a gifted pioneer, but many would not endorse the high opinions expressed with regard to him as a creative artist. For example, of the Sonata in B minor we read: "In point of originality of conception, thematic invention, depth of thought, and emotional feeling, it has not been surpassed by any other in the entire range of pianoforte literature." Again, Mr. Hervey's admiration of the Symphonies and Symphonic Poems seems excessive.

There is, however, much in the volume which is not only interesting, but will also appeal to all musicians who have an open mind. Mr. Hervey reminds his readers that "Liszt's larger and more important works are persistently ignored," such as the sacred works; and this is perfectly true. He says that "no composer perhaps has been more misunderstood and more misjudged," and there is also truth in this. Moreover, though pianoforte pieces by Liszt are constantly being played, Mr. Hervey mentions early sets of pieces ('Les Années de Pélerinage') which Liszt wrote for the few, not, as he said himself, for the crowd, and which are rarely heard.

Musical Gossip.

MR. JOSEPH BENNETT, who died last Monday in his native village, Berkeley, Gloucestershire, at the ripe age of 79, was one of the best known musical critics in this country. He was connected with *The Daily Telegraph* from 1870 to 1905, and during the first half of that long period the cause of Wagner was fought. Mr. Bennett recognized his genius, but was not in sympathy with the form—or, as he thought, formlessness—especially of the later music-dramas; and, as all who have studied this period are aware, that opinion was then held by the majority of critics. Bennett's sincerity,

however, was never called in question. After all, there have always been Bennetts—men whose reverence for the masters of the past prevented them from rendering full justice to coming masters.

One of Mr. Bennett's great merits was his encouragement of native art. Many composers—Dr. F. H. Cowen, Sir Alexander Mackenzie, Sir Hubert Parry, Sir Charles Stanford, and others—owe much to the prominent notices he gave of their works. He provided libretti especially for the first two, but also for other musicians.

Up to 1865 Mr. Bennett was a schoolmaster, although also engaged as organist of various chapels. For three years (1855-7) he was master of the school attached to Dr. Allon's Union Chapel at Islington, of which chapel, by the way, Prout, our former critic, was for many years organist. Mr. Bennett published his reminiscences under the title 'Forty Years of Music,' reviewed in these columns on November 14th, 1908.

MISS LEILA DOUBLEDAY, an Australian by birth, who studied at Melbourne, and afterwards under Prof. Rosé at Vienna, gave an orchestral concert at Queen's Hall yesterday week. She played the Max Bruch Violin Concerto in G minor with good technique, taste, and refinement, and, as she is still in her teens, promises well both as a player and an artist. Her tone was not very full, but nervousness may have been to some extent the cause.

THE IMPERIAL RUSSIAN BALLET will make its first appearance in England at Covent Garden next Wednesday in 'Le Pavillon d'Armande,' a Ballet Fantastique, music by Tcherepnin.

THE death is announced of John Severin Svensden, the Norwegian composer. He was born at Christiania in 1840, and was for a time a bandmaster, but at twenty-three went and studied at the Leipsic Conservatorium. After that he travelled a good deal. He visited London in 1878, when his Quartet, Quintet, and Octet, all for strings, were performed; and again in 1888, when he conducted his Symphony in D at a Philharmonic Concert. His music is clever, refined, and characteristic.

PERFORMANCES NEXT WEEK.

SUN.	Special Concert, 1.30, Albert Hall.
MON.	National Sunday League Concert, 7, Palladium.
TUE.	Wed., and SAT. Royal Italian Opera Concert, Gaiety.
WED.	Mr. Ernestine's Vocal Recital, 2, Albert Hall.
THUR.	Mr. Robert Loratt's Pianoforte Recital, 3.15, Bechstein Hall.
FRI.	Chernavskii Trio and Miss Alice Tristram's Concert, 3, Eolian Hall.
SAT.	Miss Pauer's Pianoforte Recital, 3, Bechstein Hall.
SUN.	Companionship Concert, 3.15, Steinway Hall.
MON.	Miss Marion Bailey and M. Henri Leon's Concert, 3, Bechstein Hall.
TUE.	Miss Maggie Tevye's Vocal Recital, 3.15, Eolian Hall.
WED.	London String Quartet Chamber Concert, 8, Bechstein Hall.
THUR.	Mr. C. G. Smith's Piano Recital, 3.45, Eolian Hall.
FRI.	Miss Ethel Wimborne's Recital, 3, Bechstein Hall.
SAT.	Mr. Felix Salmond's Cello Recital, 3, Bechstein Hall.

DRAMA

THE WEEK.

COMEDY.—*The Crucible: a Play in Three Acts.* By Edward G. Hemmerde and Francis Neilson.

THE promptings of charity suggest that 'The Crucible' must be an earlier work of its authors than 'The Butterfly on the Wheel'; otherwise it is hard to explain, except as the result of a happy fluke or inspiration, the immense superiority of

the piece now being played at the Globe. That play has not a great deal of merit apart from its big act; three-quarters of its material is conventional enough; but the trial scene at any rate can be unreservedly commended, because there technical knowledge is skilfully used to produce an effect of drama that is wholly legitimate as well as exciting. Alas! there is no such redeeming trait in 'The Crucible.' Hera the collaborators seem to have relied on their reminiscences of current plays and stock types, stage legends as to the morality and manners of the "smart set," and their own flights of fancy. The result would have been poor enough had they shown as much stage craft and regard for colloquial speech as heretofore; but this time they employ the most ingenuous devices for getting their characters on and off the stage, they display a singular awkwardness in expounding their plot, and they put at times into the mouths of their hero and heroine rhetoric so high-flown that it is difficult to restrain a smile.

Once more the plutocrat of humble origin and iron will is forced to do duty as protagonist, yet we are told next to nothing of his business; are in the dark as to his relations with his right-hand man, clerk or partner, whichever he is; and are to suppose, in these days when rank runs after wealth, that the millionaire feels crushed in the presence of high-born people, and has had trouble in making good his social footing. Once more, as in 'The Walls of Jericho' and kindred plays, we see thrown into the company of this rich plebeian a girl of refinement and breeding, and all we learn about her is that she is extravagant in dress, and heavily in debt to a male acquaintance, till she suddenly makes the startling announcement that her desire is to be a mother of men—men who will do great things in the world, &c. The plot is rather like a modern version of 'Measure for Measure.' Mary Shrawardine is placed in somewhat of the position of Isabella. Her brother, on the strength of a letter of introduction which does not give the name of the bearer, calmly asks Mark Melstrode the millionaire for the loan of 20,000*l.*; unless he obtains it at once, he must either take his life or go to prison. Melstrode, whose opinion of the lady he loves is so low that he suspects her to be maintained by her creditor, decides that he can now test Mary's virtue; so he suggests that she shall be not his wife, but his mistress. If, rather than sacrifice her honour, she lets her brother face the penalties of the law, then and not till then, he argues, will he believe her spotless. She persists in rejecting his proposal; he helps the boy; and the play ends with Mary's exposition of her maternal ambitions.

Unsatisfactory as a picture of high finance or high society, the play is not melodramatically impressive. The authors bungle what might have been strong situations, and break up into two acts what should have been one. Capable players such as Mr. Beveridge and Mrs. Russ Whytal try to put

individuality into the thinnest of parts. Miss Mary Rorke gives a charming sketch of a dowager of the old school, and Mr. Owen Nares has some fine moments of emotion as Mary's distracted brother. Mr. Ainley works hard to convey an impression of a strong man, and Miss Evelyn D'Alroy rather underplays the heroine's scenes in the wish to be natural. But no amount of clever acting could get over the fact that 'The Crucible' is an unsatisfactory piece of work.

THE 'AGAMEMNON' AT BRADFIELD.

ONCE more the Bradfield boys have given the 'Agamemnon' in their picturesque Greek theatre, and, if the performance brought out no actor of remarkable gifts, at least it compared favourably with the efforts of former years. The rehearsals had been unusually prolonged, as the play was postponed from last year on account of King Edward's death. To the over-familiarity of much practice may be due the tendency of one or two players to rattle through their parts. Even the greatest have no immunity from this failing. One remembers how Coquelin galloped 'Cyrano' in the later days of the piece, and how the characterization suffered thereby.

Apart from this, the Bradfield 'Agamemnon' was altogether successful, and both actors and he who "taught the piece" were justified of their toil. It is no small triumph to interpret Aeschylus in such a way as to hold a modern audience spell-bound for two hours. The feat is more considerable when the play is the 'Agamemnon,' where the dramatic effect depends, for its last subtleties, on ironies of phrase rather than on incident. As an acting play in the modern sense, the Bradfield boys' 'Agamemnon' is far less powerful than their 'Alcestis,' which remains one of our most cherished memories; but in view of the "limitations" of Aeschylus (the phrase is used reverently) under present-day conditions, the mere stage-effects had enough of drama to carry conviction to the hearers. As in 1900, the Choral Odes were set to music written in the modern scale, and this concession to the ear is also a help. The simplicity of the melodies and the elementary harmonies had sufficient suggestion of the antique to save anachronism. One recalls, with less pleasure, a former experiment in strict ancient modes. Nowadays it is perhaps well to use full harmonies boldly. Sir Hubert Parry's setting of 'The Birds' at Cambridge seemed to add a new beauty to the verse of Aristophanes, particularly in the Parabasis; but the aim of Bradfield College is to carry us back to the theatre of Dionysus as literally as possible, and we must therefore be content with artless song, lightly supported on the murmur of lyres and the low breathing of flutes. It is certainly very pleasant to hear on a warm summer afternoon.

One doubted at times the fitness of certain pieces of action on the part of the Chorus, but "the knee pressed in the dust" was a good foot-note in pantomime. We liked less the "garage of wings." The final arrest of the Chorus was frankly an error of stage-management, and some of the young old gentlemen of Argos doddered too much. Of the actors, who did well one and all, the chief honours lay with D. W. L. Jones, as Cassandra. His passion was very real.

As usual, the play has been translated into English verse by the Sixth Form. We are now familiar with these Bradfield

versions, which frequently show promise. But this year we saw something that looked like real accomplishment in the passages signed K. L. F. Armitage. Closer examination of Mr. Armitage's work brought no disappointment. He knows how to transmute his *Æschylus* into poetical English form, without licence and without stiffness. His renderings of *έστιν θάλασσα* and of *τίττε ποι τόδ' ἐμπέδως* would bear quotation, did space permit. Mr. Armitage has now gone to Oriel College, and is likely to adorn the poetical laurels of that Society. In the translation generally one hoped for chance new lights on old difficulties, but that was perhaps asking too much. Even the play on the word "Helen" has not moved young wit to supersede Browning's pun.

J. D. S.

Dramatic Gossip.

THE Irish players, who have begun their annual season at the Court, presented last week a couple of new dramas which had some interesting features. Both have the merit of marked local colour, and work out an idea of some moment with care and sincerity; both contain sketches of character which give the impression of being strikingly true, as well as dialogue that has the stamp of naturalness; both end tragically, though only in one case does the tragedy come as more or less of a foregone conclusion.

ONE of the plays is Mr. St. John Irvine's 'Mixed Marriage,' in which the scene is a lower middle class household in a street of Belfast, and the theme a young Protestant's desire to take a Catholic girl to wife. His father, the most reasonable of men in all other ways, but harsh and bigoted in matters of faith, strongly opposes the boy's proposal, is all for turning him out of doors, and threatens him with a father's curse in this world, and hell in the life to come. On one side—and this side is emphasized by the hero's younger brother, who complains of always being suppressed at home—Mr. Irvine's work illustrates the conflict of age and youth. On the other, it illustrates only too realistically the violence of religious prejudice and militant faction in the north of Ireland. Against the father, who is a characteristic example of intolerance, is set the engaging figure of his wife, a woman full of common sense and racy humour, who tries hard to keep the peace among her men-folk and preserve an atmosphere of conciliation and sweet temper. One feels that hers ought to be the prevailing influence in a play that lingers long on the level of comedy. But suddenly the note is changed to melodrama: a riot breaks out in the street and the unwelcome young bride rushes out of doors, to be shot dead by a policeman's bullet on the threshold. In this violent way does Mr. Irvine cut the knot of his problem, and, though the piece is admirably interpreted, notably by Miss Maire O'Neill as the sharp-tongued but amiable mother of the family, it cannot be said to have a convincing end.

THE other work, 'Birthright,' written by Mr. T. C. Murray, tells a story as old as that of Esau and Jacob, or even Cain and Abel, though it opens as if it portended a battle between a peasant father and a son of antipathetic temperament. Virtually there are only four characters in this sombre little play—father and mother and their two boys—yet somehow it conveys the idea of being packed with incident, emotion, and drama. Each parent has a favourite. The mother inclines to the elder lad, who is something of

a scholar, loves field sports, and is not too fond of farm-work. Moreover he is sociably inclined, and ready to lift a glass in company. She forgives him his weakness for the sake of his cheery and affectionate moods, and is always resourceful in finding excuses for his absences. His morose father at last disinherits him in favour of the younger son, a boy who is more industrious and reticent. This drudge is even preparing to emigrate to America for a while to re-establish the family fortunes, when the old man insists that his heir shall be banished instead. High words pass between father and son, but it is his brother whom Shane believes to be at the bottom of the plot for his exile. Reproaches are followed by blows which the poor mother cannot check, a fratricidal fight ensues, and soon her darling is killed. The simplicity and directness, the impressiveness of the drama, so ghastly in its climax, cannot be indicated by mere verbal description; nor can words well express the perfect ensemble of acting produced by Mr. Sydney Morgan and Miss O'Doherty as the old people, and Mr. Donovan and Mr. Kerrigan as the brothers. As for the fight, it was almost too horrible in its suggestion of reality.

MR. CYRIL MAUDE will produce on the 29th a comedy of 1805 called 'Pomander Walk,' by Mr. Louis N. Parker.

THE death in his 74th year is announced from Rostock of the well-known dramatist and novelist Adolf Wilbrandt. The son of the Professor of Aesthetics and Literature at Rostock, he had a University education, and devoted some years to journalism before he published the work that first made his name, the biography of Heinrich von Kleist. In 1881 he was appointed Director of the Hofburgtheater in Vienna, where he had taken up his residence for many years, and written some of his best plays. He also wrote a number of novels, among them 'Meister Amor,' 'Die Rotenburger,' 'Hermann Ifinger,' and 'Die Osterinsel'; but it is as a dramatist that his name will be remembered. His best-known pieces are 'Der Meister von Palmyra,' 'Arria und Messalina,' 'Die Tochter des Herrn Fabricius,' and 'Jugendliebe.'

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